

# The ARCHITECTURAL RECORD

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## The CATHEDRAL of the SACRED HEART NEWARK, NEW JERSEY

*I E Ditmars, Architect*

THE CATHEDRAL OF the Sacred Heart, Newark, New Jersey, has been erected upon a site which commands a view of the greater part of the city from the street level and from which, on a clear day, a view of the sky line of New York City, appearing in a majestic, broken series above the Palisades may be obtained from any point a few feet above the portal.

Work on the interior finish of the edifice has not yet begun, though, to the observer, the Cathedral may appear as a completed structure. Even as regards the exterior work, there are still adjoining portions belonging to the Cathedral group to be built upon the spacious square reserved for the purpose. The Crypt, however, has been richly finished with tile vaulting and stone walls and includes massive bronze gates of Gothic design in workmanship as fine as the American craftsman could forge the metal.

When one stops to realize the centuries which it has taken to produce any one of the great Cathedrals of the world, the

erection in so short a period of this imposing structure—built even more substantially than its predecessors—is a subject for astonishment. Only a few years ago the walls were hardly above their foundations, yet now there stands the monument of the exterior which is in every sense of construction, material and design, a monument of dignity, ecclesiastical splendor and permanence.

The Cathedral of the Sacred Heart is not without a history. In fact, it has a most interesting history which has developed from the first incentive to erect here to the Glory of God, a Shrine which would outlast the many churches now in its near neighborhood and perpetuate to future generations the memory of the faithful responsible for its existence.

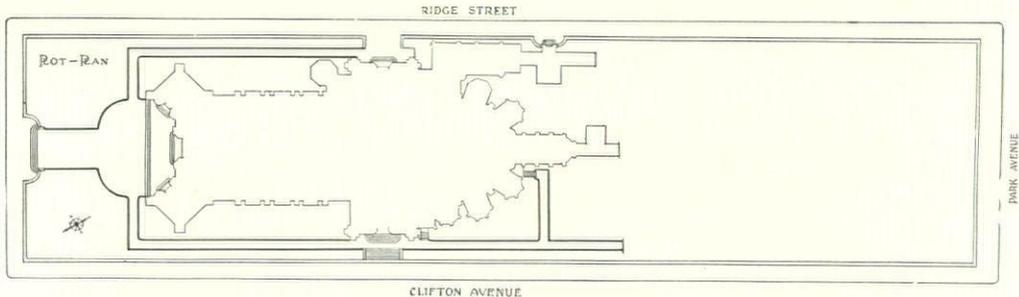
Much could be said here, and many could be mentioned who are not forgotten. However, the critical points of its architectural history may be summed up as follows. The conception of the idea is attributed to Bishop Wigger, representing the Catholic Church, while Architect

O'Rourke rendered the services of his profession. Omitting the details of several years of ardent effort upon the part of the bishop and the appointed architect, the structure was developed to the extent of foundations and building of most of the walls a few feet high. The plans at this stage revealed a design of Irish and English Gothic feeling. However broad may have been their scope of architectural research, it is quite evident that the fragments of fundamental ideas came from Irish and English archeology. This would associate the design then contemplated with origin from a source rather doubtful of possessing the great qualities necessary for a Cathedral of mammoth proportions.

This administration of the Cathedral

grand composition, and the result is a French-Irish-Mediaeval Gothic which, when completed, will be second to no other in the world of the same architectural composition.

One of the prominent features in the design of the Cathedral is the extraordinary chain of Chapels around the Ambulatory. This chain consists of eight Chapels, each one a complete edifice within itself, inclusive of the Lady Chapel, which is as large as a small church, and each, with the exception of the Sacristy, is symmetrical in design with the plan of the apse and harmonious with the inspiring Sanctuary. The exterior ornament and tracery are well worthy of mention. The carvings all stand out distinctly



CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

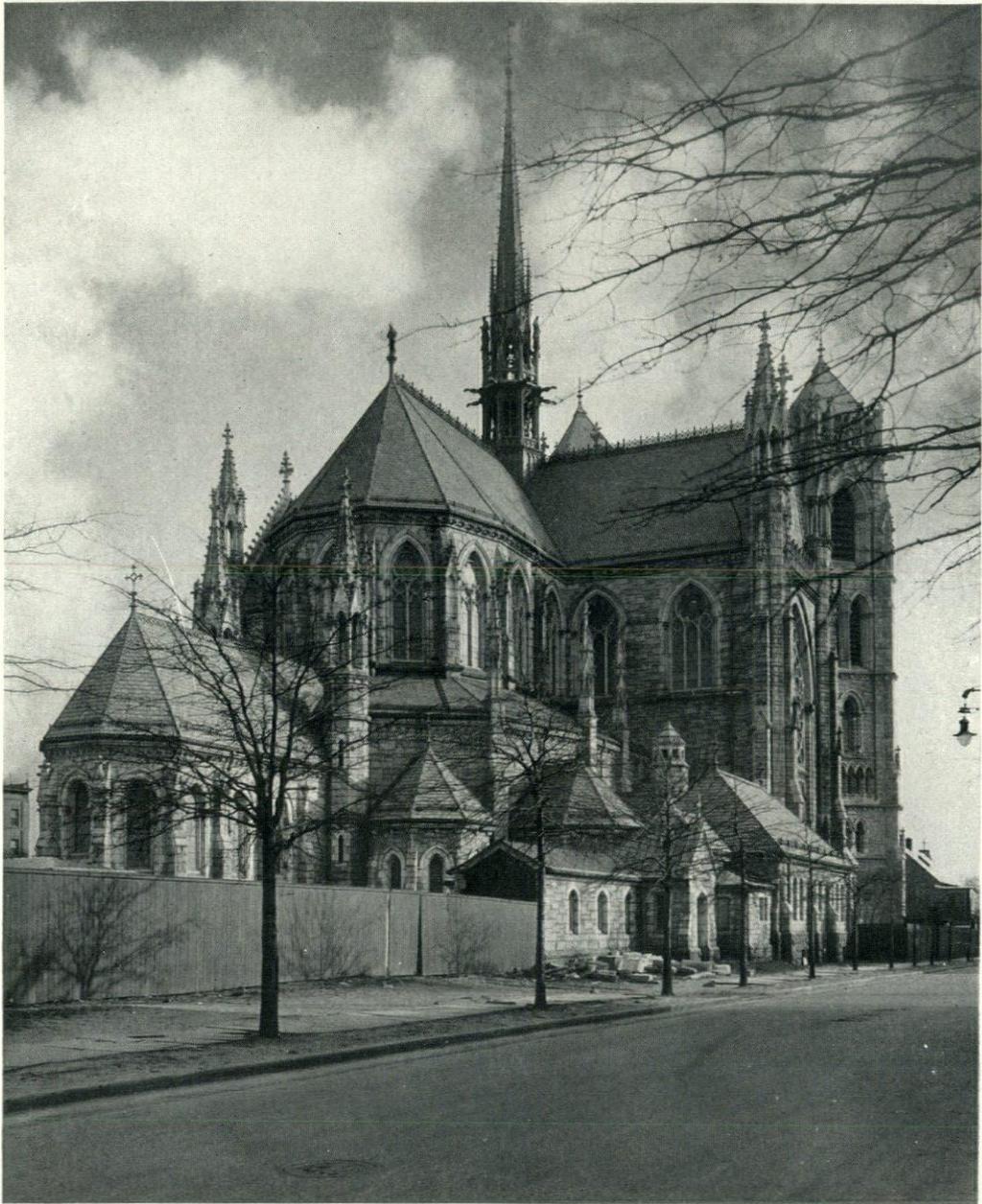
I. E. Ditmars, Architect

project terminated in the year 1908 with the death of Bishop Wigger. The latter was succeeded by Bishop O'Connor, to whom gratitude is due for his successful administration of affairs resulting in the present advanced state of construction of the Cathedral.

When Bishop O'Connor entered upon his new calling he appointed as architect Mr. I. E. Ditmars (now Ditmars & Reilly, Architects, at 111 Fifth Avenue, New York City) to continue the work of designing and completion of the Cathedral of the Sacred Heart.

The exterior was re-designed, the good points of the historic Irish Gothic being maintained and blended ingeniously with the strong values of the French. Chartres, Laon, St. Lô and Rheims, all yielded suggestions or motives and form to the

with rich values, and the shadows cast by the cusps are as beautiful as on the Cathedrals of old. It has taken over a million dollars to produce these walls and the wealth in their effect leaves no doubt upon the observer as to the truth of this statement. The *fèche* over the apse is thoroughly developed in design leaving perhaps only one other in the world possessing a more intricate complement of buttresses. Diagonal towers of gigantic girth at the base rise in gorgeous splendor of architectural enrichment over 200 feet high of masonry, from which the deck-house with spire ascends to the sky line. The East and West Transepts are of extraordinary exterior design and it will be observed that these contribute vast width and volume to the most important part of the interior of the Cathedral.



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*Photo, Sigurd Fischer*

*June, 1926*

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY  
I. E. Ditmars, Architect

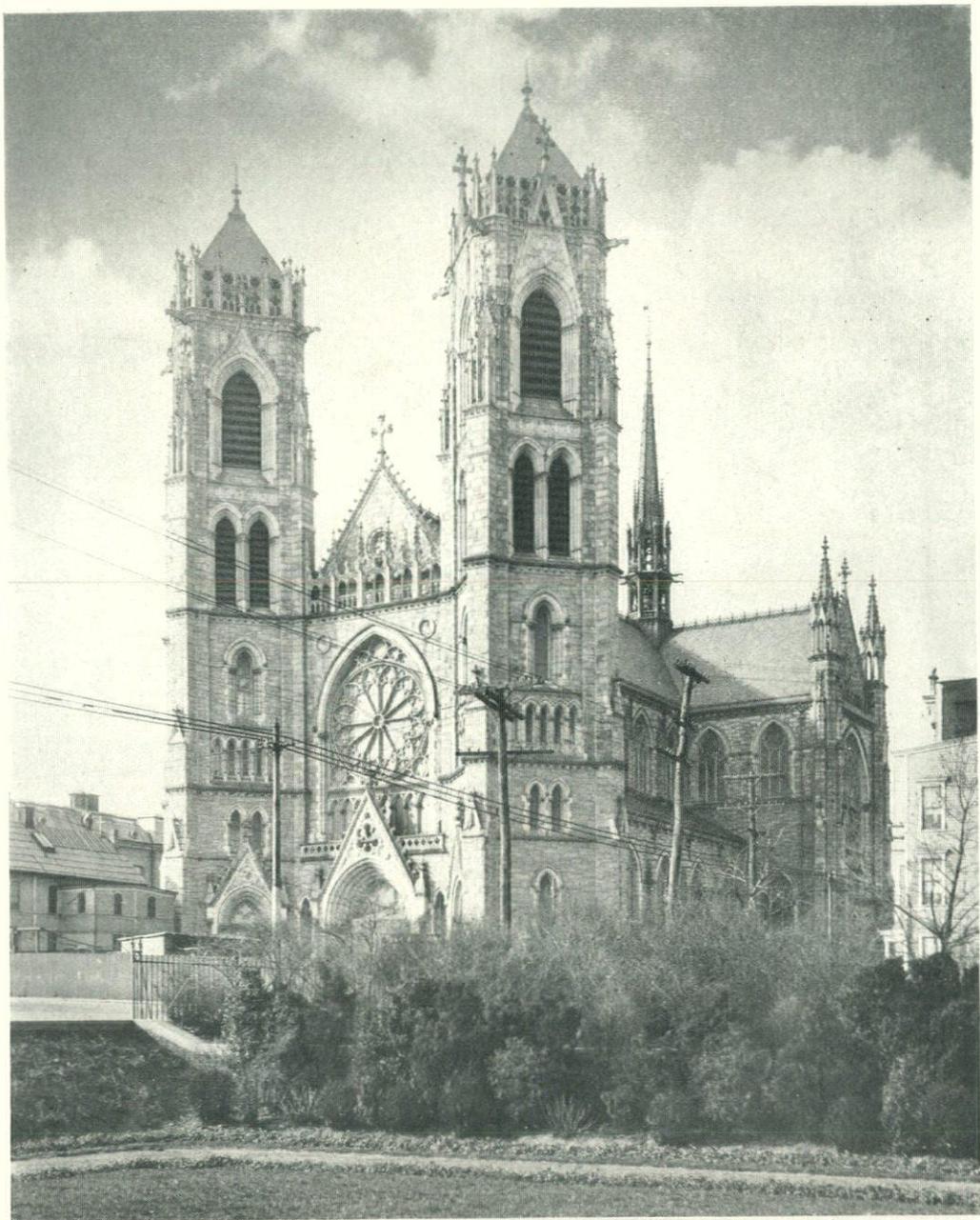


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CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY  
I. E. Ditmars, Architect

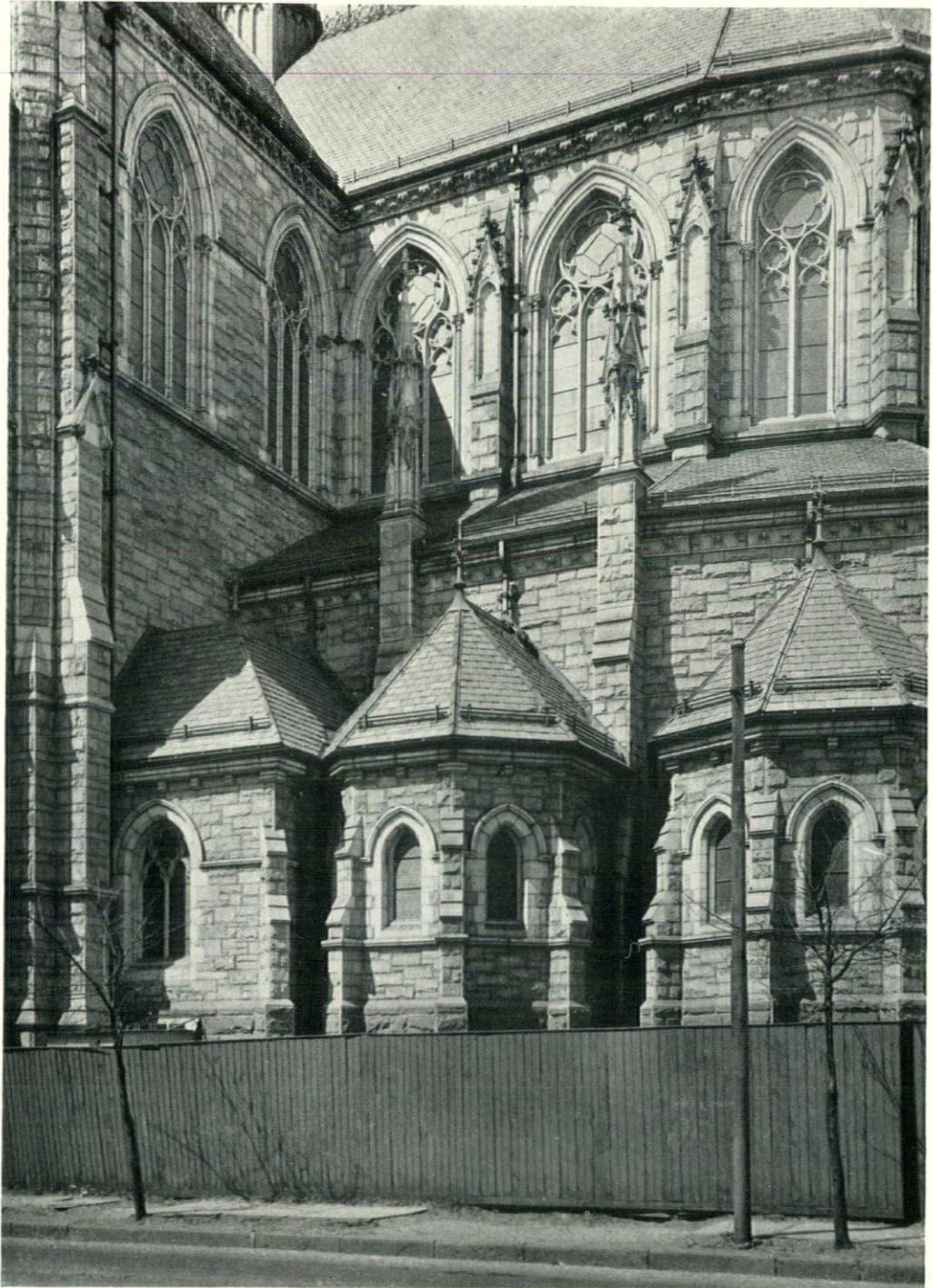


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CATHEDRAL OF THE SACRED HEART. NEWARK, NEW JERSEY  
J. E. Ditmars, Architect



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Detail Showing Small Chapels

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect

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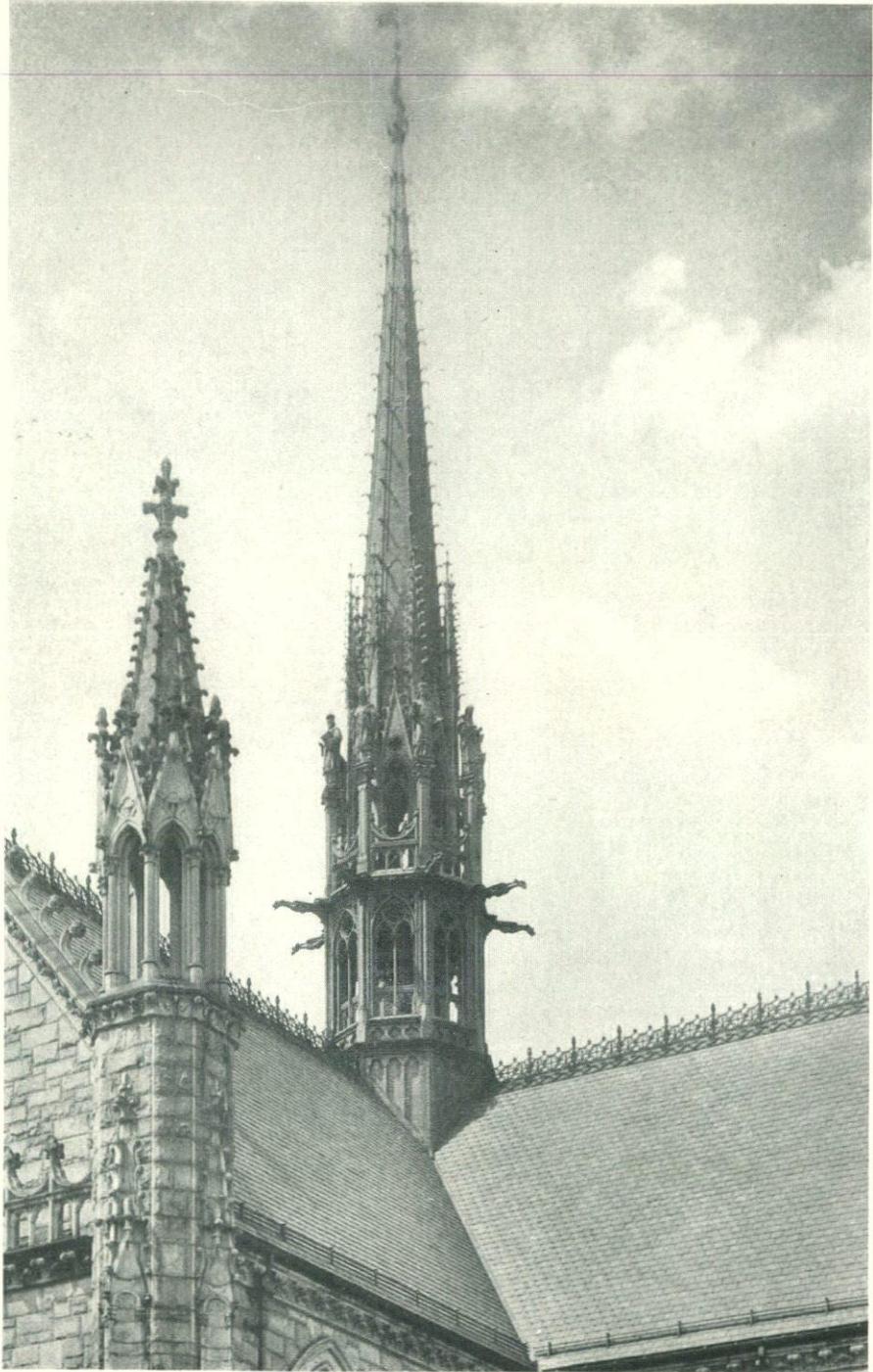
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*June, 1926*

Upper Part of Easterly Tower  
CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY  
I. E. Ditmars, Architect

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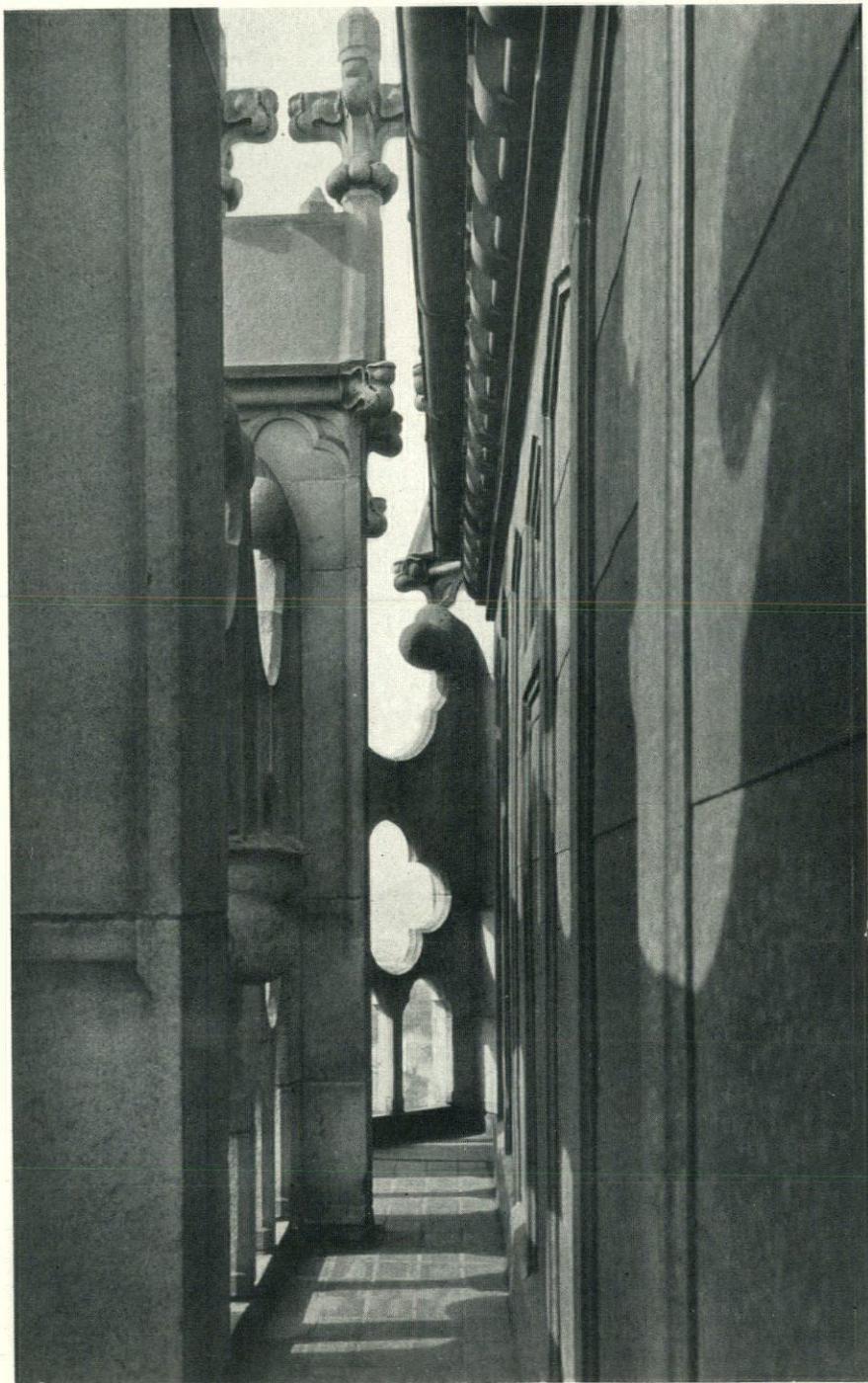
*June, 1926*

The Flèche

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect

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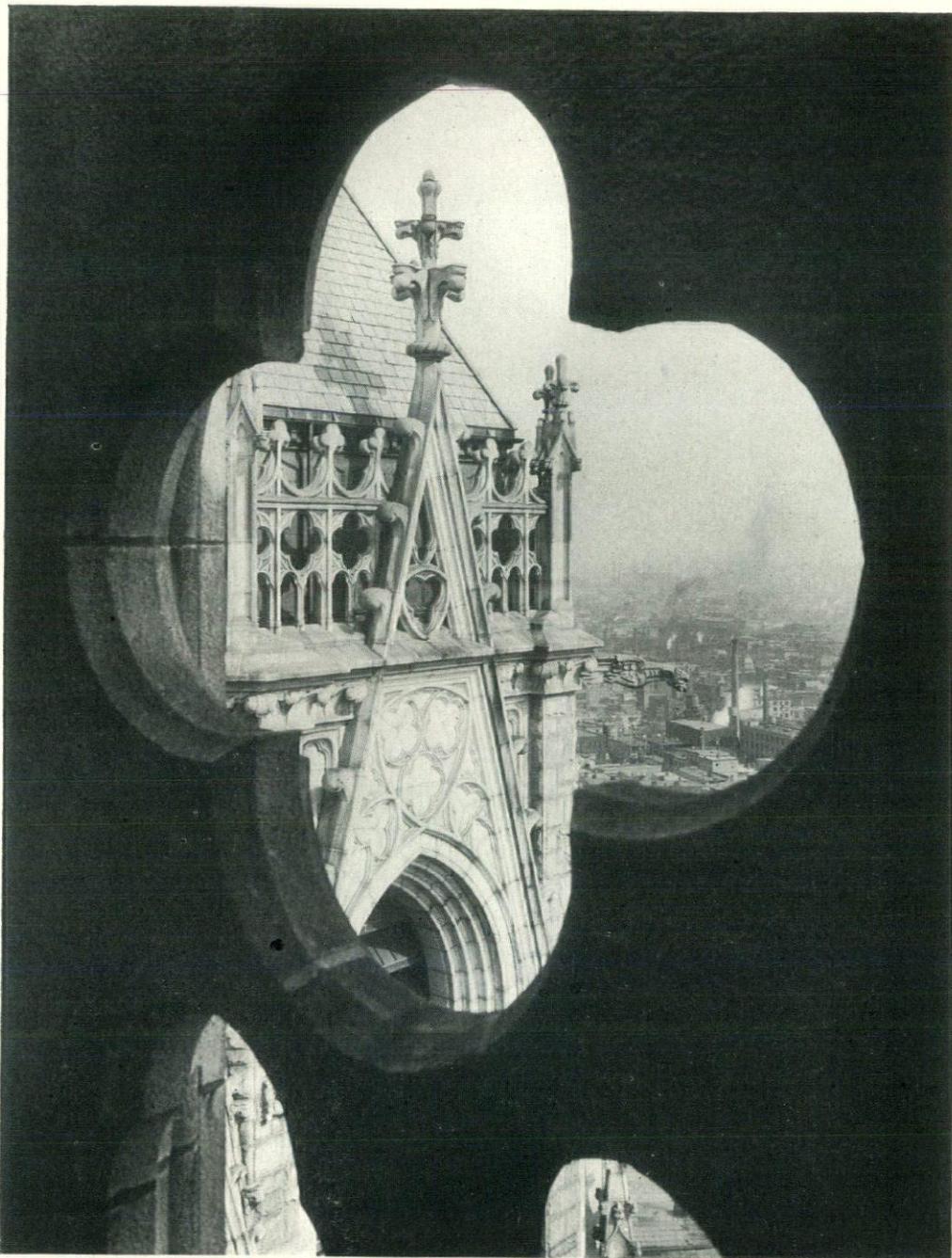
*Photo, Sigurd Fischer*

*June, 1926*

Detail, Parapet Wall, Off Westerly Tower  
CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect

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*The Architectural Record*

*Photo, Sigurd Fischer*

*June, 1926*

View of Easterly Tower Taken Through Quatrefoil of Parapet Wall  
CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect

Although the edifice may be seen as a completed church from the exterior, it should be remembered that it is only a shell to envelop a finished interior Cathedral, which within itself is to be a complete structure of self-sustaining marble, stone and tile vaulting, inclusive of sculpture, screens, organ, confessionals, altars, Bishop's throne, pulpit, ornamental bronze, various other fixtures and modern heating and ventilating equipment. Therefore, beginning work on the interior finish means starting the second half of the entire work of building a Cathedral. It has necessitated new plans outright, executed upon the one-half inch scale, from which will be developed the full size models of shafts, reeds and carvings. The latest plans now reveal much design not previously considered.

The vaulting of the nave, side aisles, transepts, sanctuary, ambulatory and all chapels, will be erected in the pitched groin vaulting design and ribbed with carved stone arches true to the mediaeval French Gothic methods and form.

The interior walls throughout the Cathedral are to be erected self-sustaining with the finest quality of Indiana limestone. Those who are familiar with this material will appreciate the selection as one quite appropriate in this case.

It seems rather strange to realize that at periods from the tenth century A. D. to the fourteenth century, great cathedrals were built in Europe with materials which have survived to the present day, that are inferior in geological formation to similar materials quarried in America. The European was ignorant of the vast wealth of American geology when he was appraising his own as nothing finer. But the American has not only revealed the truth of this statement to the foreign scientist, artisan and mason, but he has learned to place confidence in the fact. Although the durability has not been fully tested by decades, it is evident that we possess many superior formations from which selection of materials can be made upon the ground of merit alone, with the best grade of Indiana limestone included as one.

The floors throughout the Cathedral will be terrazzo. The Sanctuary, ambulatory and chapels will be designed in marble borders alternating with the terrazzo. The steps ascending the sanctuary will be of Tennessee marble adorned with a marble communion rail.

A polished granite base of proper proportions to the height of the walls will complete the finish of all the walls at the floors.

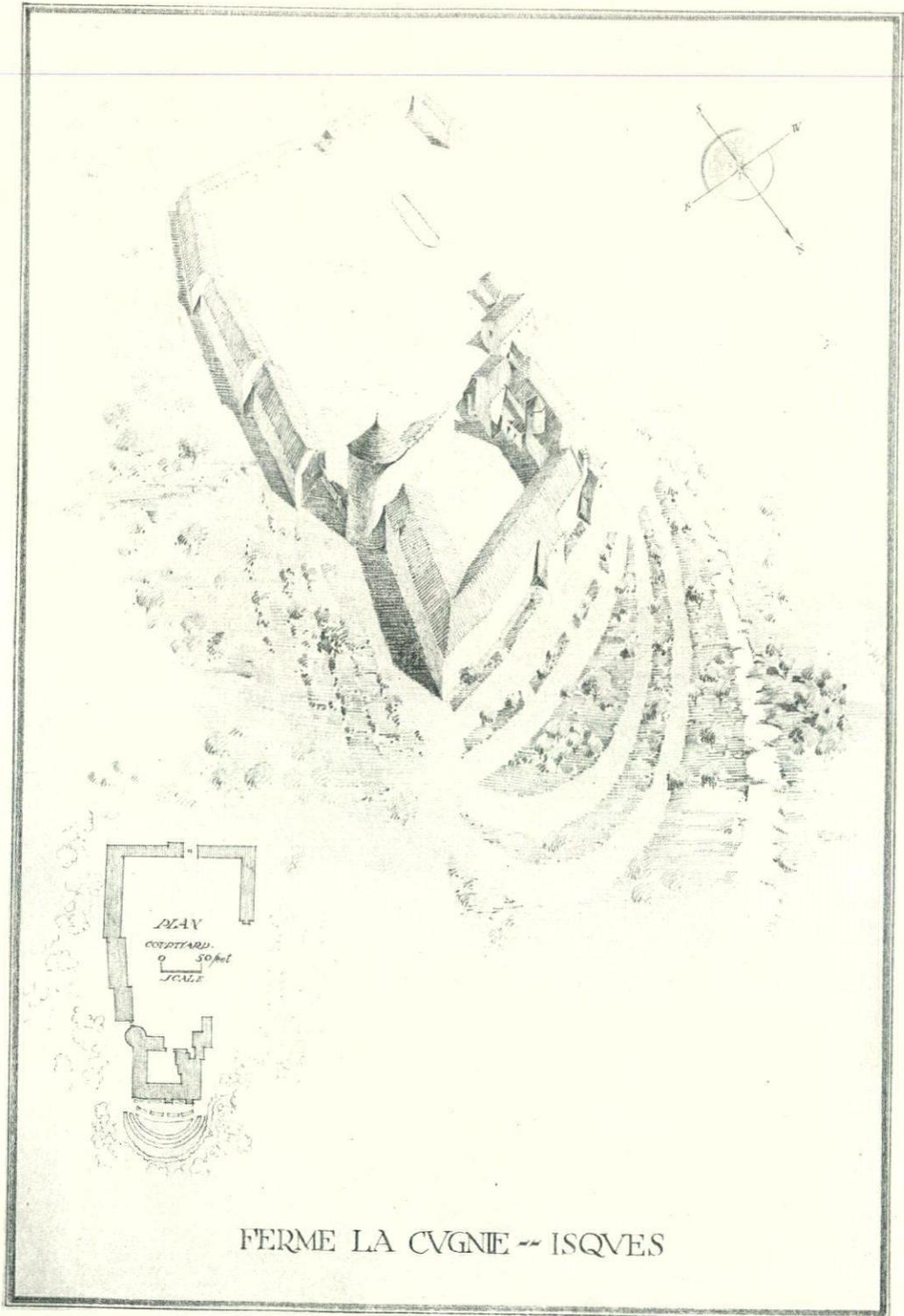
Included among the many attractive features of the interior is the front of the choir loft which is designed so as to encase the interior doors of the front entrance. This feature will be treated similar to a rood screen or a magnificent reredos.

Carving and enrichment will decorate the interior of the entrances at both east and west transepts. The stations and confessionals gracefully alternating down the side aisles will overcome any barren effect which has met the eyes of the observer upon entering the side aisles of other Cathedrals.

Much importance has always been placed upon the jointing of the stone blocks by masons and architects of all periods. So likewise the jointing here will be a fine example of the Mediaeval French Gothic period. Although the jointing in this type of architecture is not as uniform or intricate as that of later periods or as that of the Greek Classic, the general effect produced will show that it possesses even greater charm in its alternating irregularities than types of extreme accuracy.

The large column shafts of granite with carved capitals of stone, expose a little of the warmth of Irish and English feeling; however, they have been treated with Mediaeval French capitals and this style will predominate in their composition.

Like all other Cathedrals which have been improved by additions from century to century, the Cathedral of the Sacred Heart has equal possibilities, and has been designed to accommodate much of which the generous future may have to bestow upon her walls.



FERME LA CUGNIE -- ISQVES



The  
 FARMSTEADS and SMALL  
 MANORS OF FRANCE



By  
 Harold Donaldson Eberlein, Roger Wearne Ramsdell  
 — and Leigh Hill French, Jr. —

VII. FERME LA CUGNIE, ISQUES

LA CUGNIE, in the valley of the Liane, hard by the little hamlet of Isques, is a fortified farmstead in a double sense. Not only has it the long ranges of barns, stables, byres and sheepfolds enclosing the great farmyard, like the other fortified farms of the neighbouring countryside, but it has also an inner barrier shutting off an inner courtyard, two sides of which are closed in by the house walls, while a stable forms a third side of the enclosure. All of this arrangement originated in long past times when the troubled state of the region made protection a prime necessity, but, widely different as are the circumstances today, it nevertheless conveys suggestions that the discerning designer will not be slow to appreciate as meet for adaptation in this country.

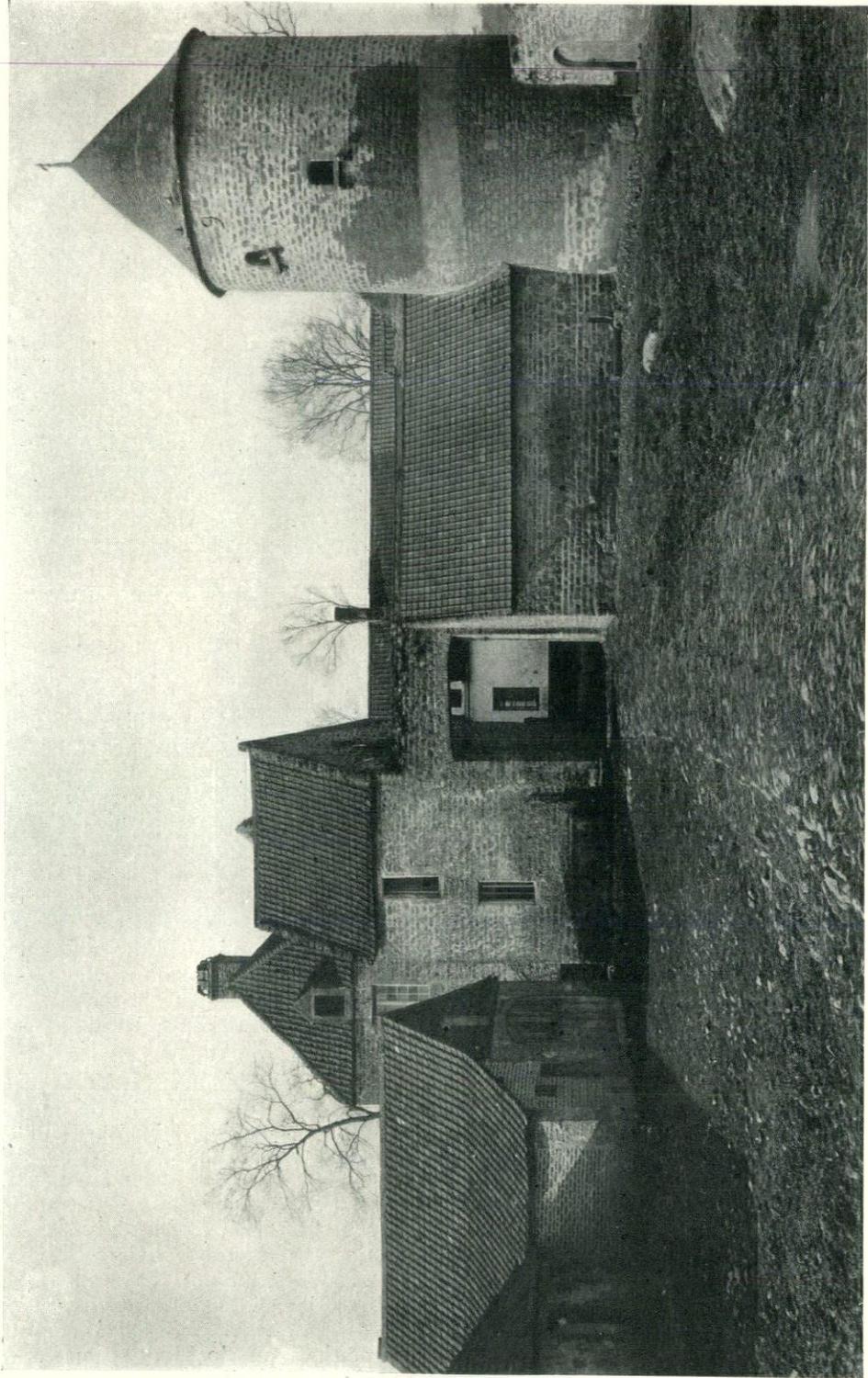
The great barnyard is of unusual extent and the long stretch between the outer and the inner gates is cobble-paved like a country road. The disposal of the sundry buildings throughout the entire group was well calculated not only for purposes of defense in time of need but was also conducive to convenient concentration. To the south of the house, the garden lies beyond the pale, so to speak, and open to the

meadow without walls or other protection save a low edge beyond which circles a swift-flowing brook. The course of this brook, indeed, approximating a great half-circle, has determined the form and arrangement of

the *potager* and the crescent division of its beds in the space between the south wall of the house and the curve of the stream. In this particular, it is a matter of interest to mark how a pre-existing natural object has dictated the lines of a plan where the



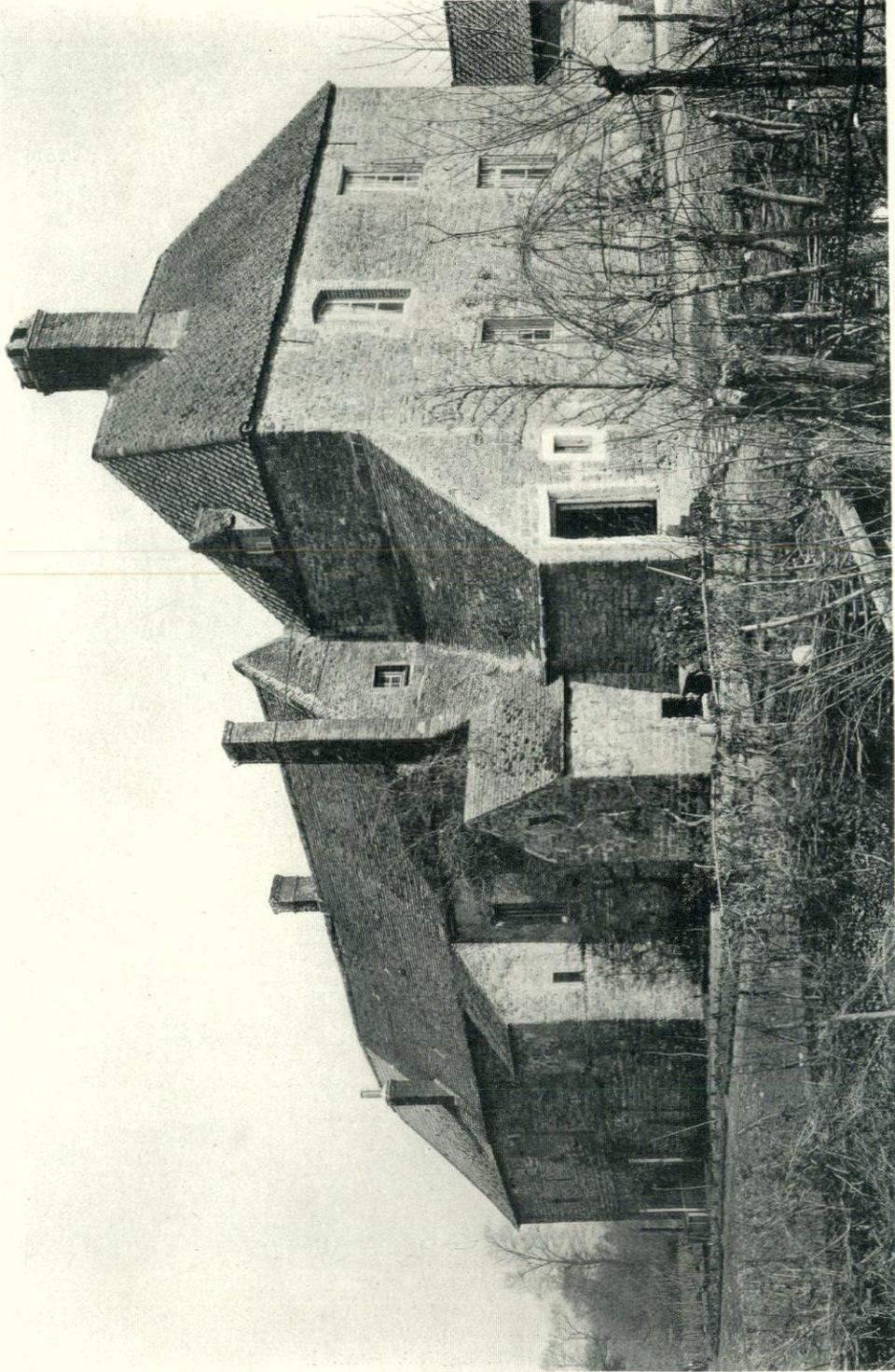
claims of definite form had all the sanction of long established tradition which conservative owners were always disposed to honour. In the other *potagers* already published in this series the mediaeval quadripartite division, or some perfectly obvious amplification of it, obtained in every instance. Here it is illuminating to see the way in which tradition persisted, but persisted in a form modified by and accommodated to a natural condition that could not well be changed. Incidentally, it is worth noting that in the *potagers* of old farmsteads and small manor houses in the provinces we may look for the vigorous survival of mediaeval and Renaissance garden traditions, and look with a reasonable certainty of finding what we seek,



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Outer Courtyard  
FERME LA CUGNIE, ISQUES, FRANCE

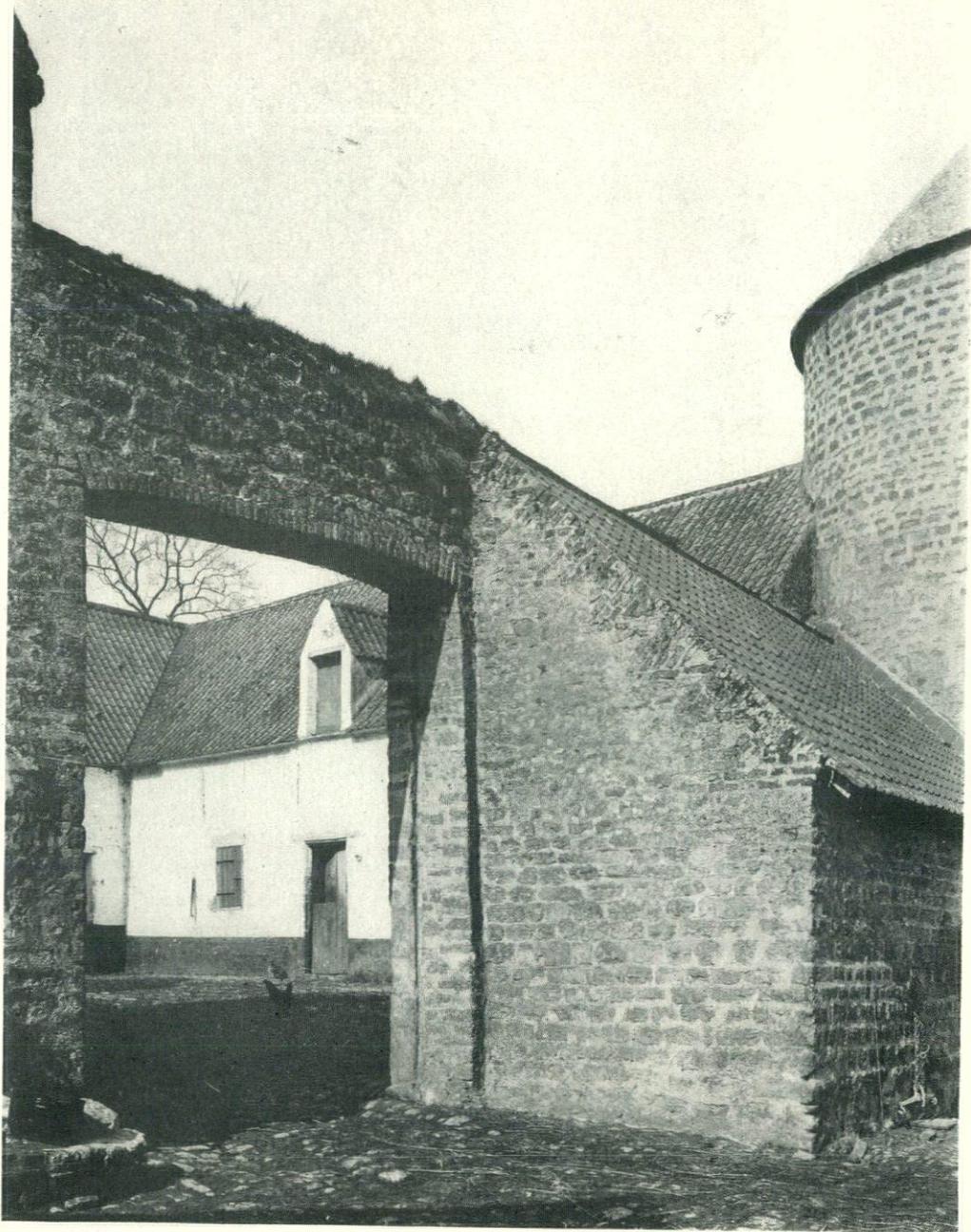
*June, 1926*



June, 1926

South and East Fronts  
FERME LA CUGNIE, ISQUES, FRANCE

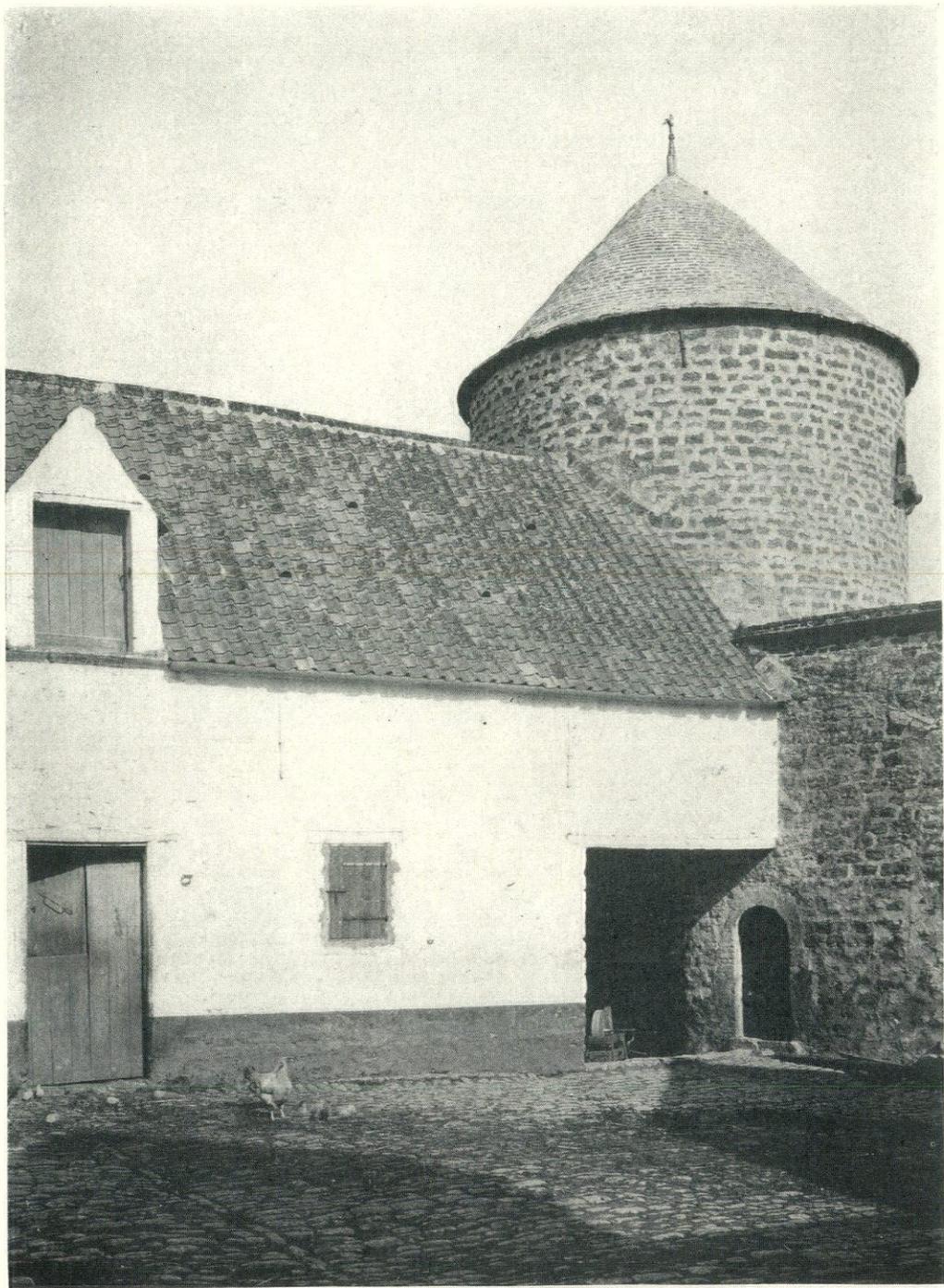
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Gate Inner Courtyard  
FERME LA CUGNIE, ISQUES, FRANCE  
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Inner Courtyard  
FERME LA CUGNIE, ISQUES, FRANCE

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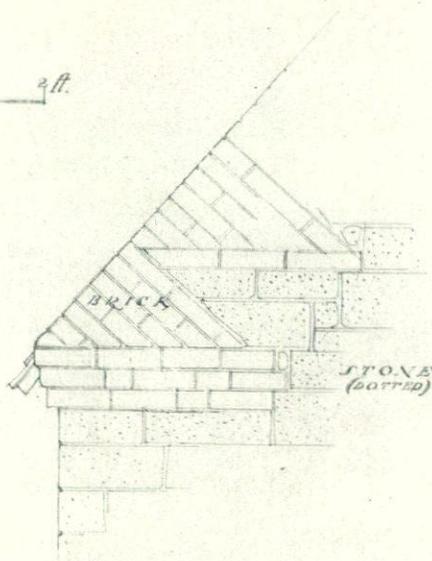
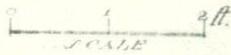
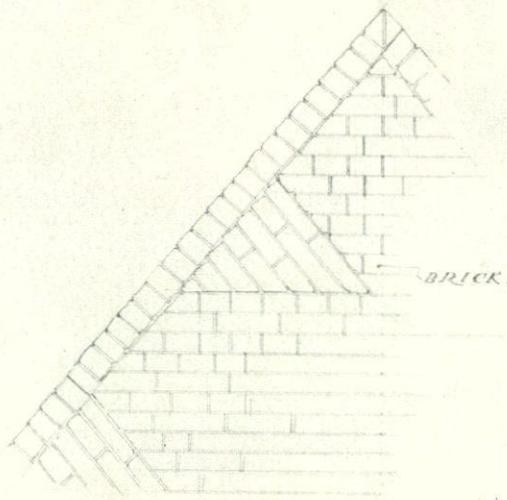
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*June, 1926*

Inner Courtyard and Tower  
FERME LA CUGNIE, ISQUES, FRANCE

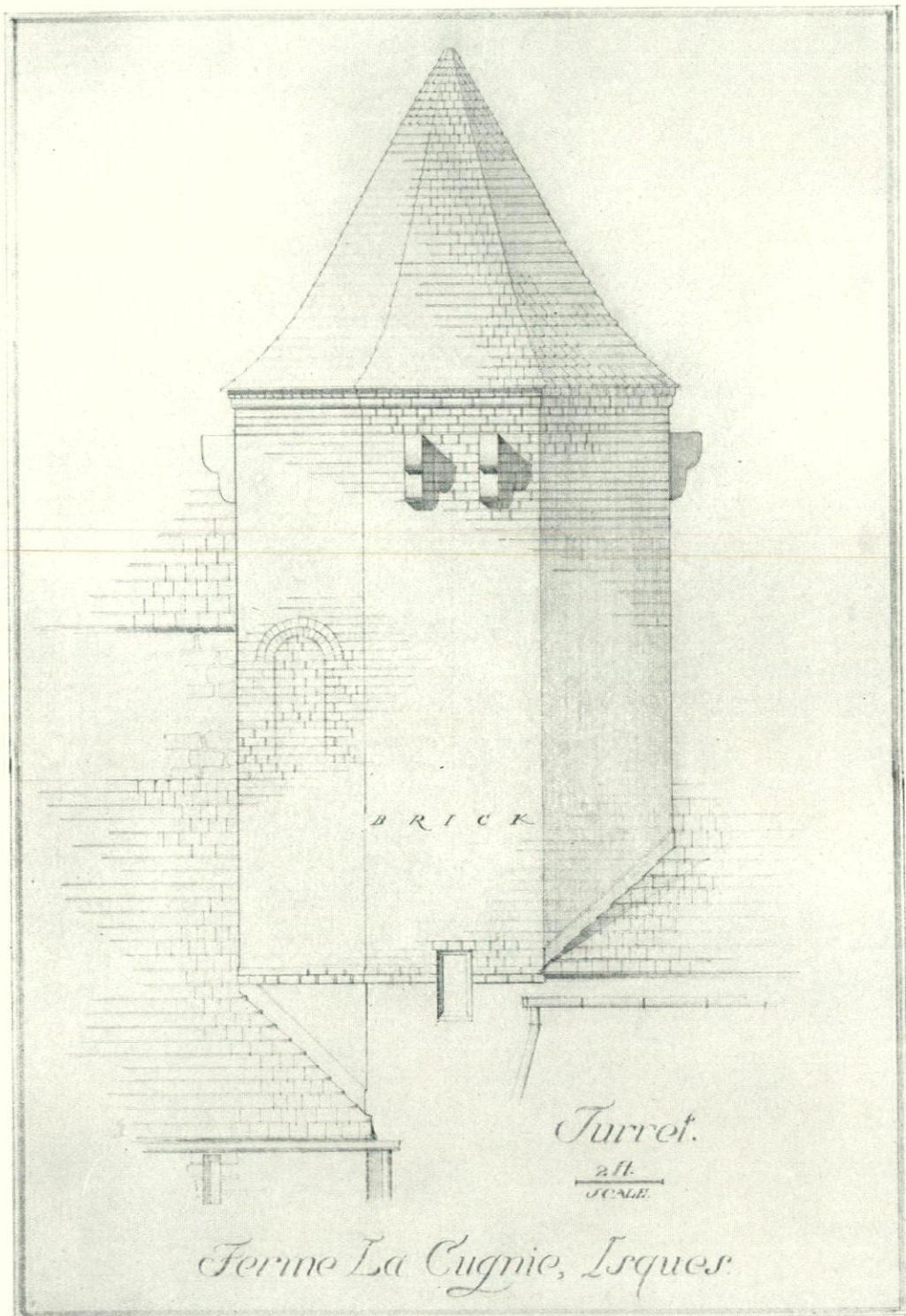
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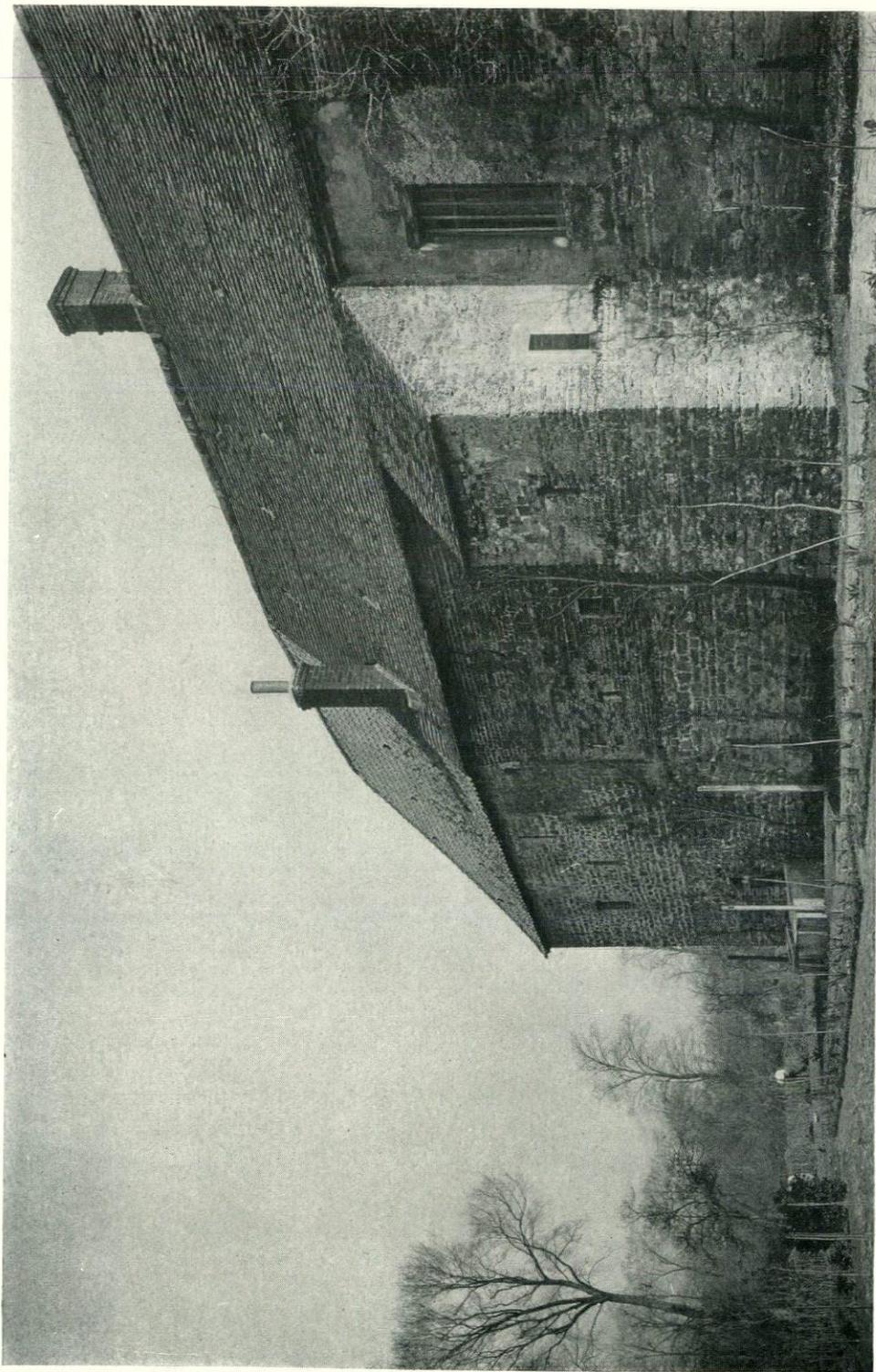




*Brick Details*

*Terme La Cugnie, Isques.*

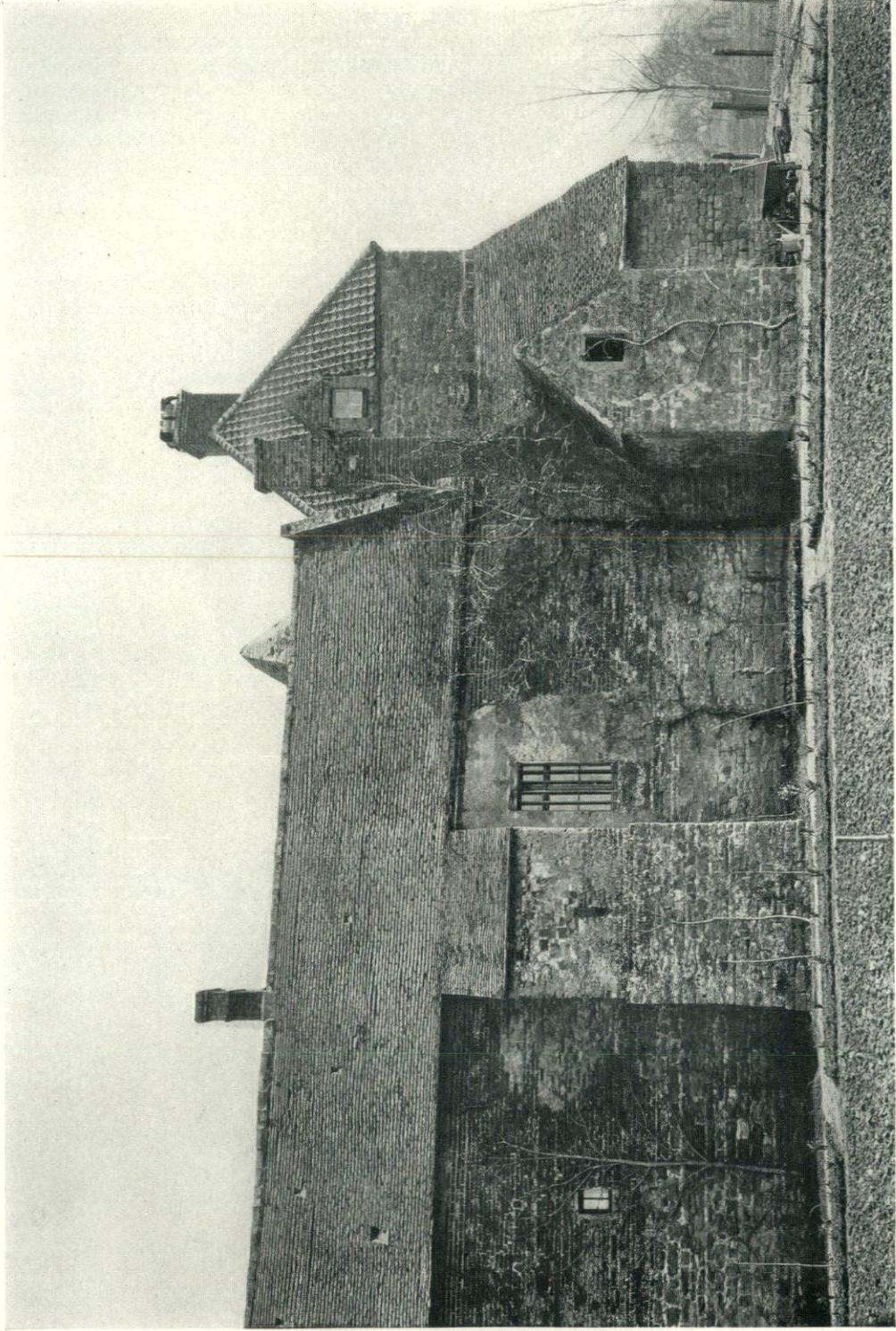




*The Architectural Record*

South Front and Potager  
FERME LA CUGNIE, ISQUES, FRANCE

June, 1926



*The Architectural Record*

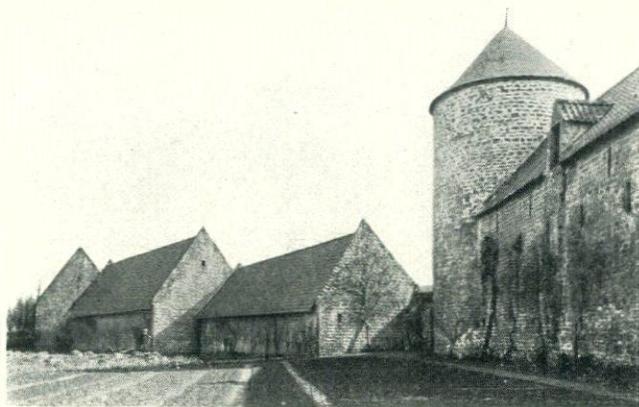
Detail, South Front  
FERME LA CUGNIE, ISQUES, FRANCE

June, 1926

displayed in a tangible manner. In the more pretentious estates surrounding the greater houses the changing fashions in garden design usually found favour in the eyes of the owners and oftentimes all traces of earlier plan were completely obliterated, even before the landscape fallacy derived from England wrought incalculable havoc. At the farmsteads and small manors the *potagers* were not deemed important enough to be re-fashioned. Their purpose was chiefly utilitarian. They fulfilled the function for which they were intended, and so they were let alone. Hence they have remained intact as embodiments of a mode that merits serious attention.

The buildings at La Cugnie exhibit a truly refreshing whimsicality in the use of materials, a whimsicality evidently prompted solely by expediency and adopted without thought of the effect, but singularly happy in the final result both as regards colour and texture. The

fortuitous commingling of brick and stone, rubble with fragments of ashlar, and transitional patches of stucco bridging the gaps, we find best exemplified, perhaps, in the outer wall of the south front along the garden, although a somewhat similar blending can be seen at various other points. The one piece of out-and-out brickwork is the octagonal tower in the inner courtyard, a structure whose exceptionally mellow texture and simple but adequate and effective details cannot fail to commend themselves to the close observer. The cornice of chiselled brick is particularly satisfying. Another bit of brick detail that ought not to be overlooked is the skewed work on the eastern gable of the south block. The coping of the stone gable of one of the western barns, too, deserves examination. One of the points of collective interest in the group is in the study of the roof contours which, in themselves, present an illuminating feature.



FERME LA CUGNIE, ISQUES, FRANCE

# EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS. - *A Bibliography*

By  
Richard J. Bach

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(To be concluded in the July issue)

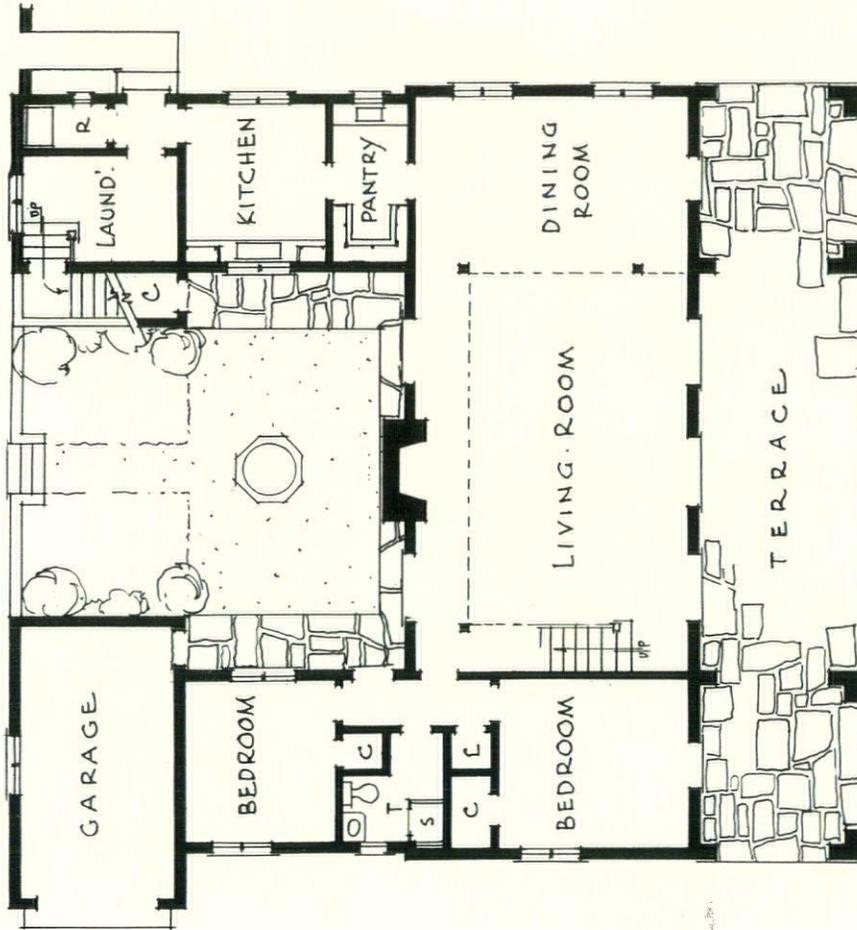
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# FIRST-FLOOR PLAN

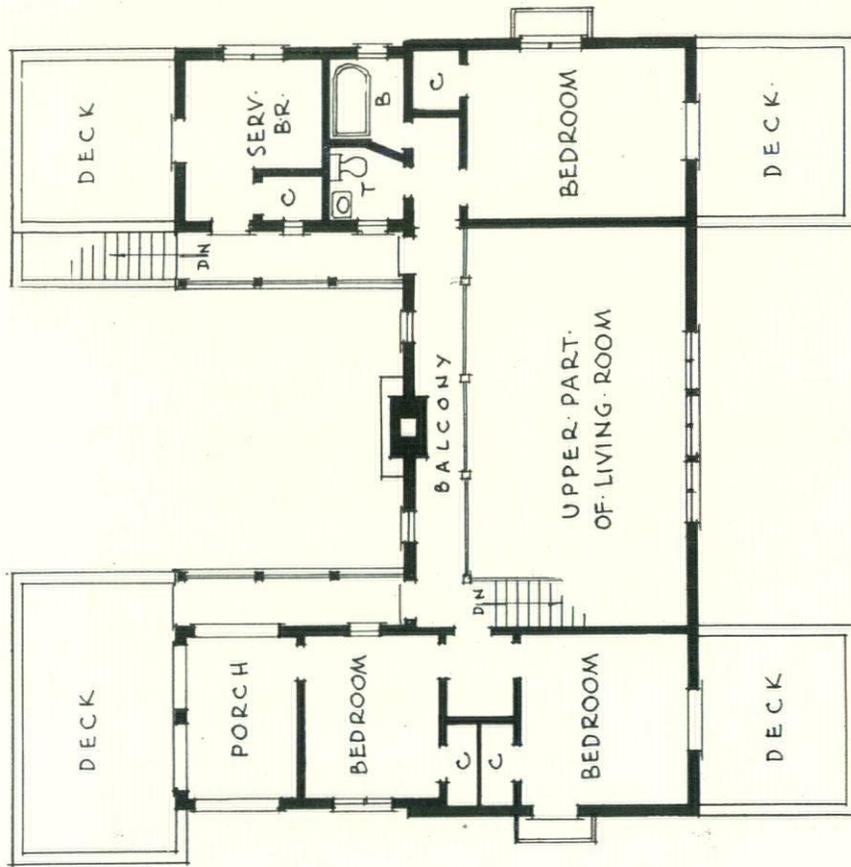
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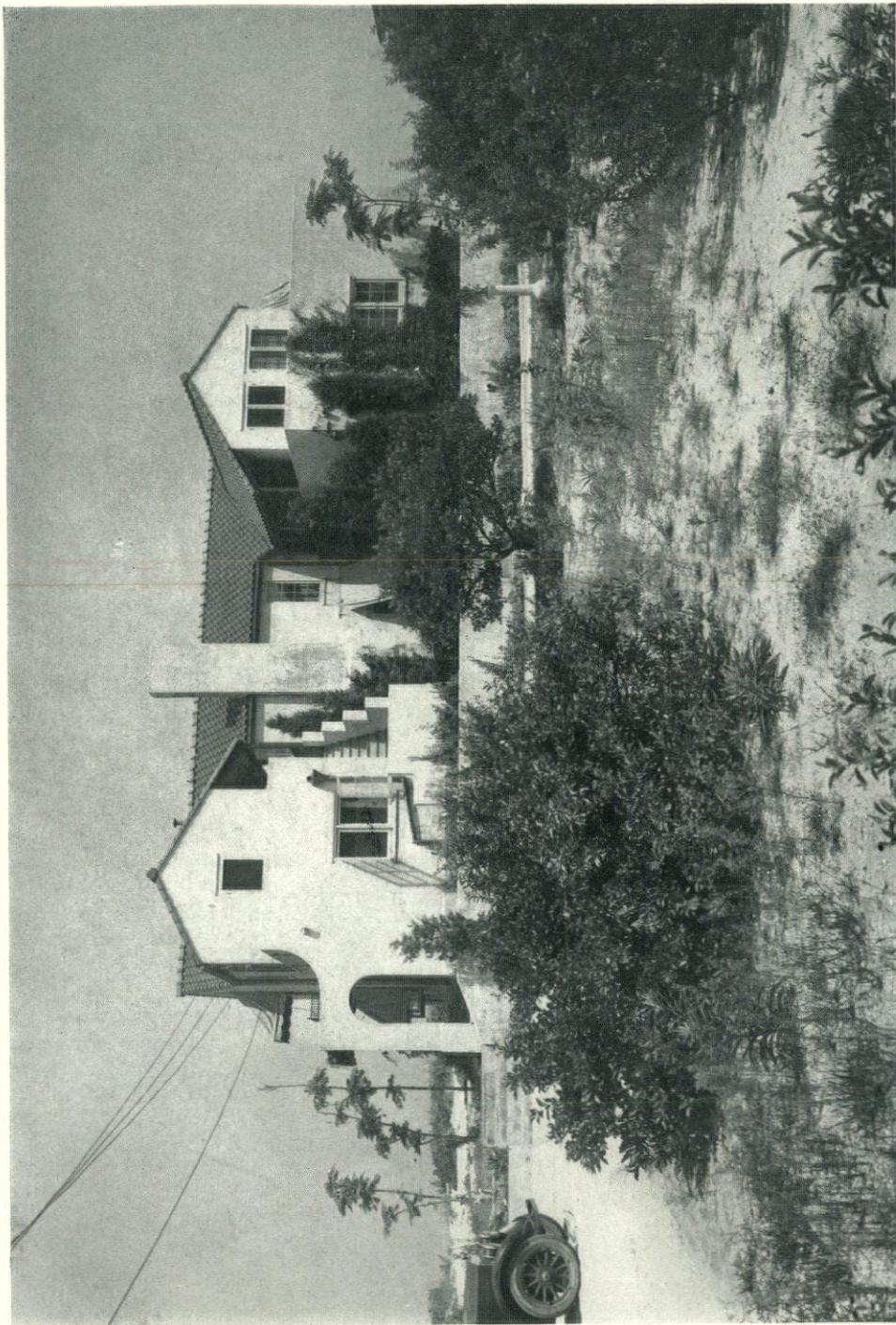
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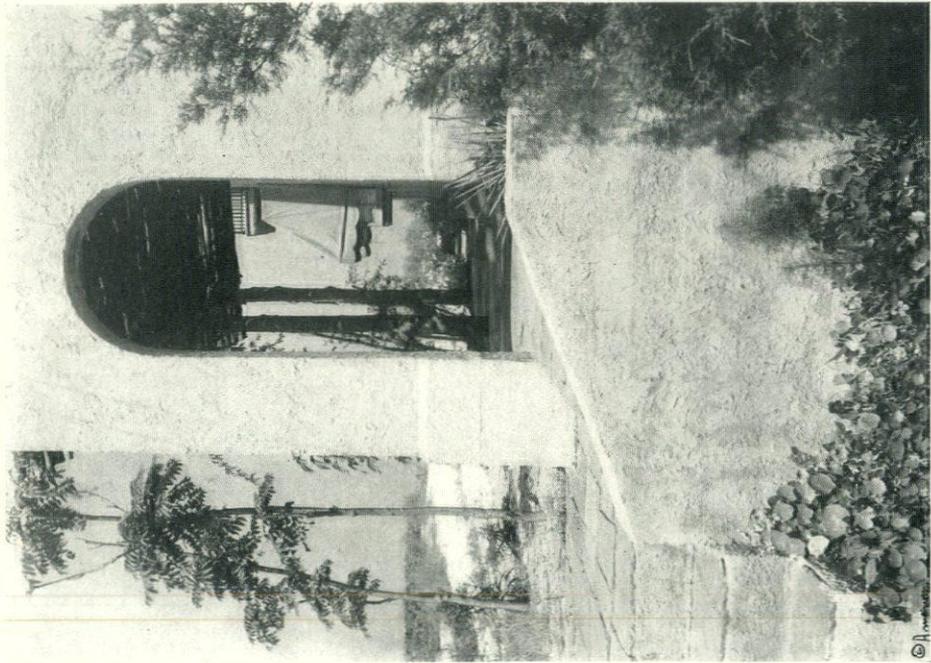
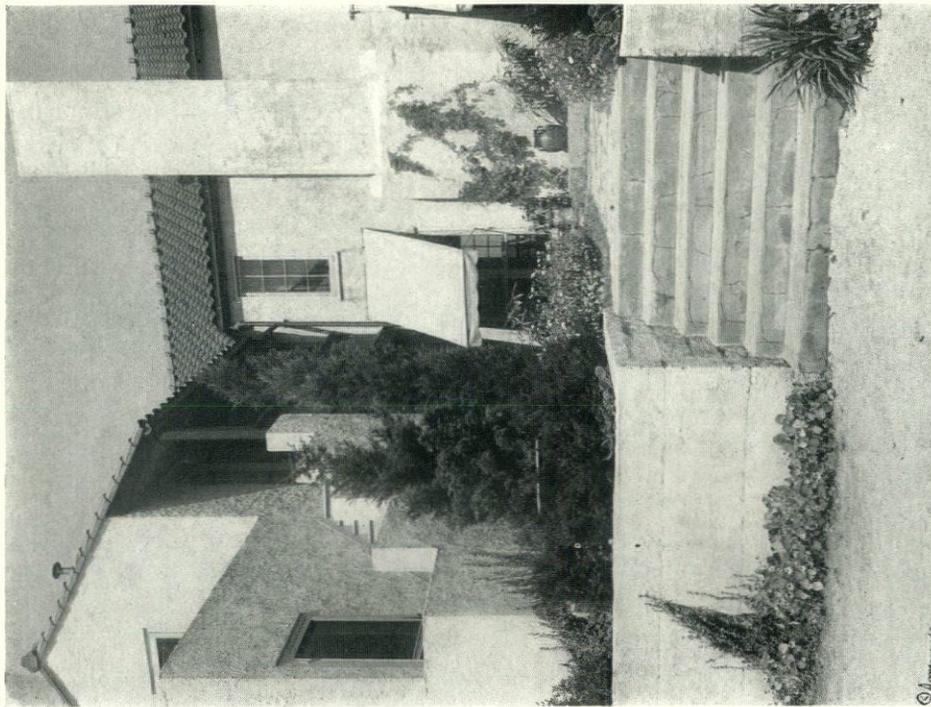




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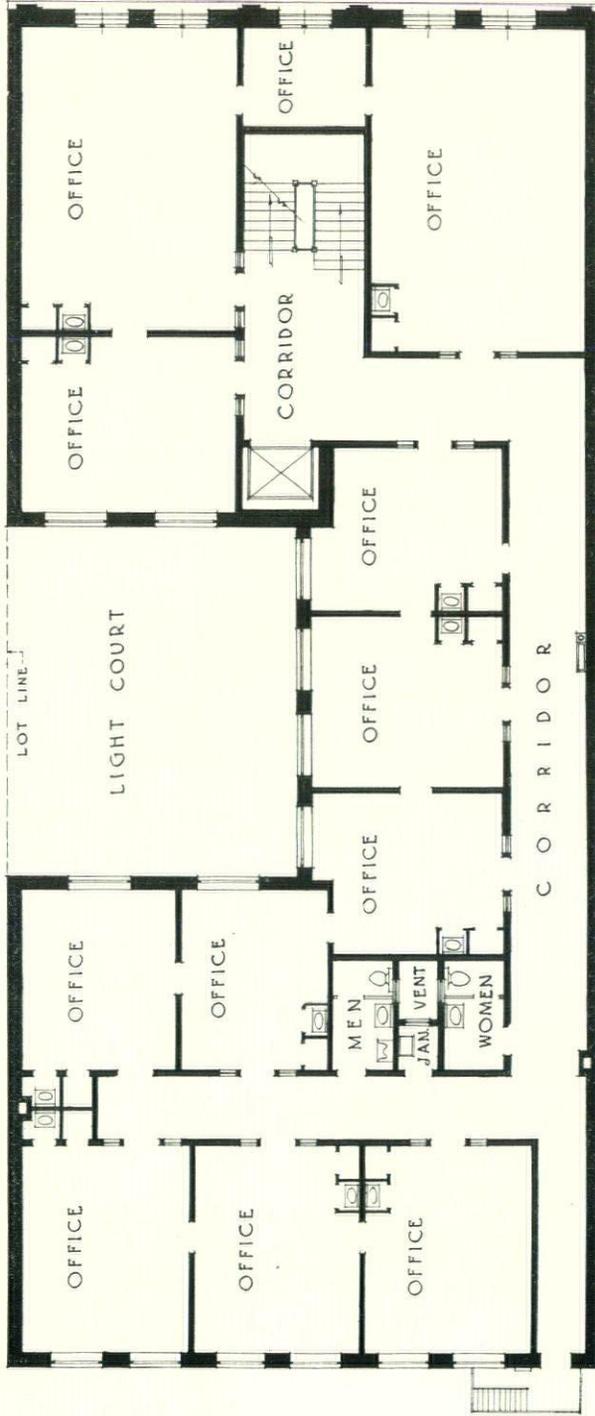
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THE THEODORE KOSLOFF BUILDING, LOS ANGELES, CALIFORNIA  
T. Beverley Keim, Jr., Architect



•TYPICAL FLOOR PLAN.  
•THEODORE KOSLOFF BUILDING.  
•LOS ANGELES.  
•J. BEVERLEY KEIM, JR., ARCHITECT.



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Frank R. Watson, George E. Edkins and William Heyl Thompson, Associate Architects





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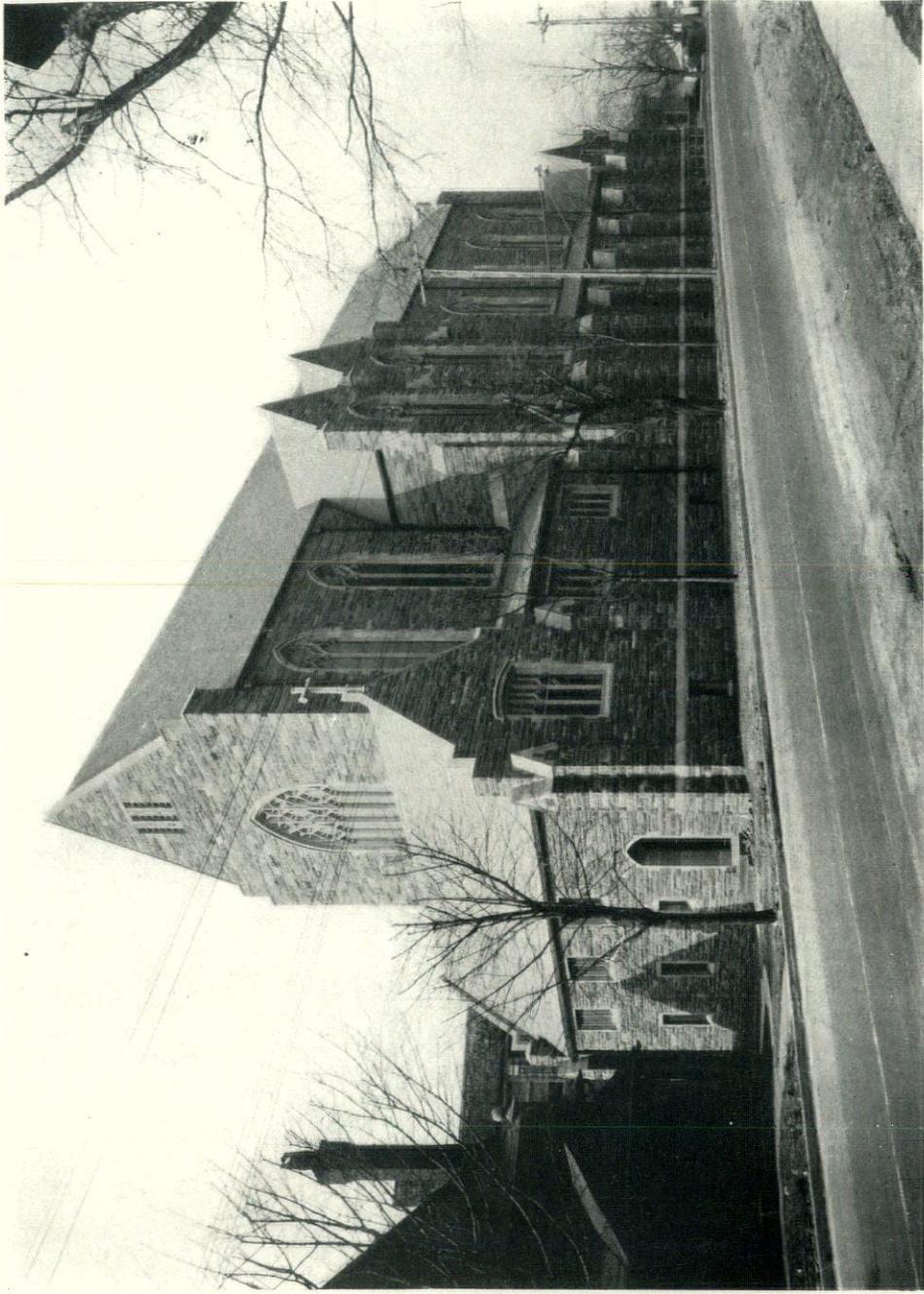




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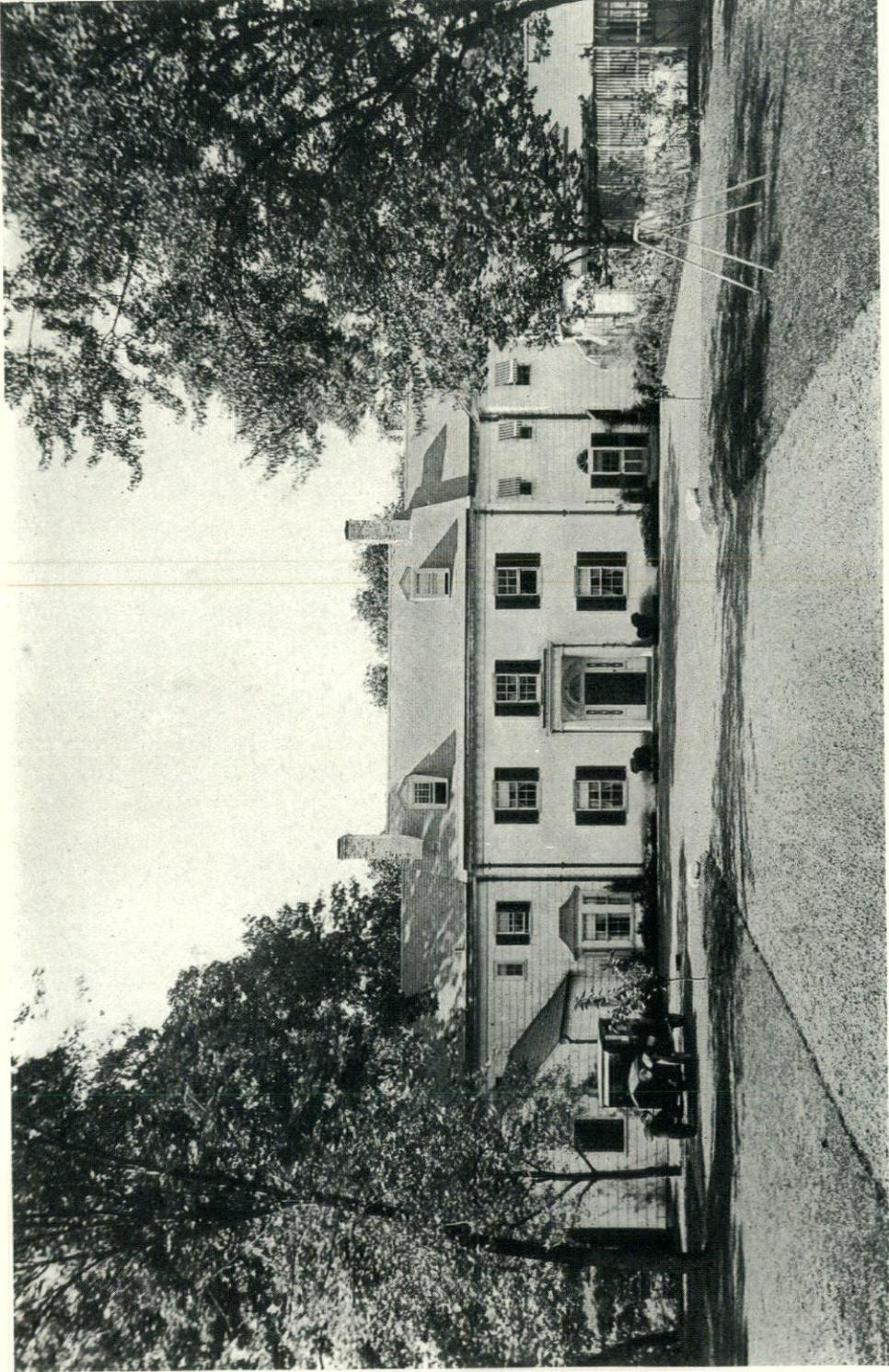




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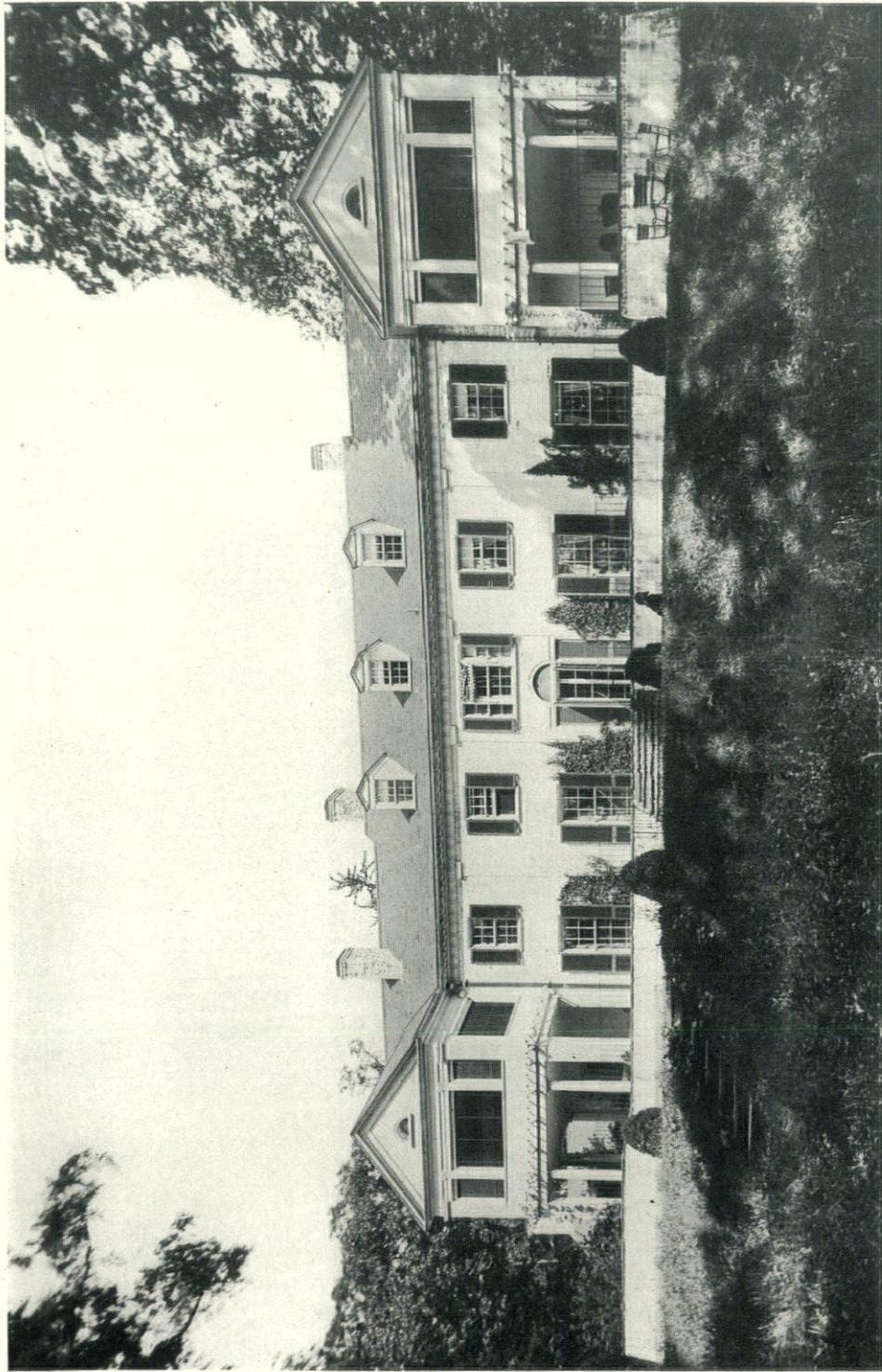
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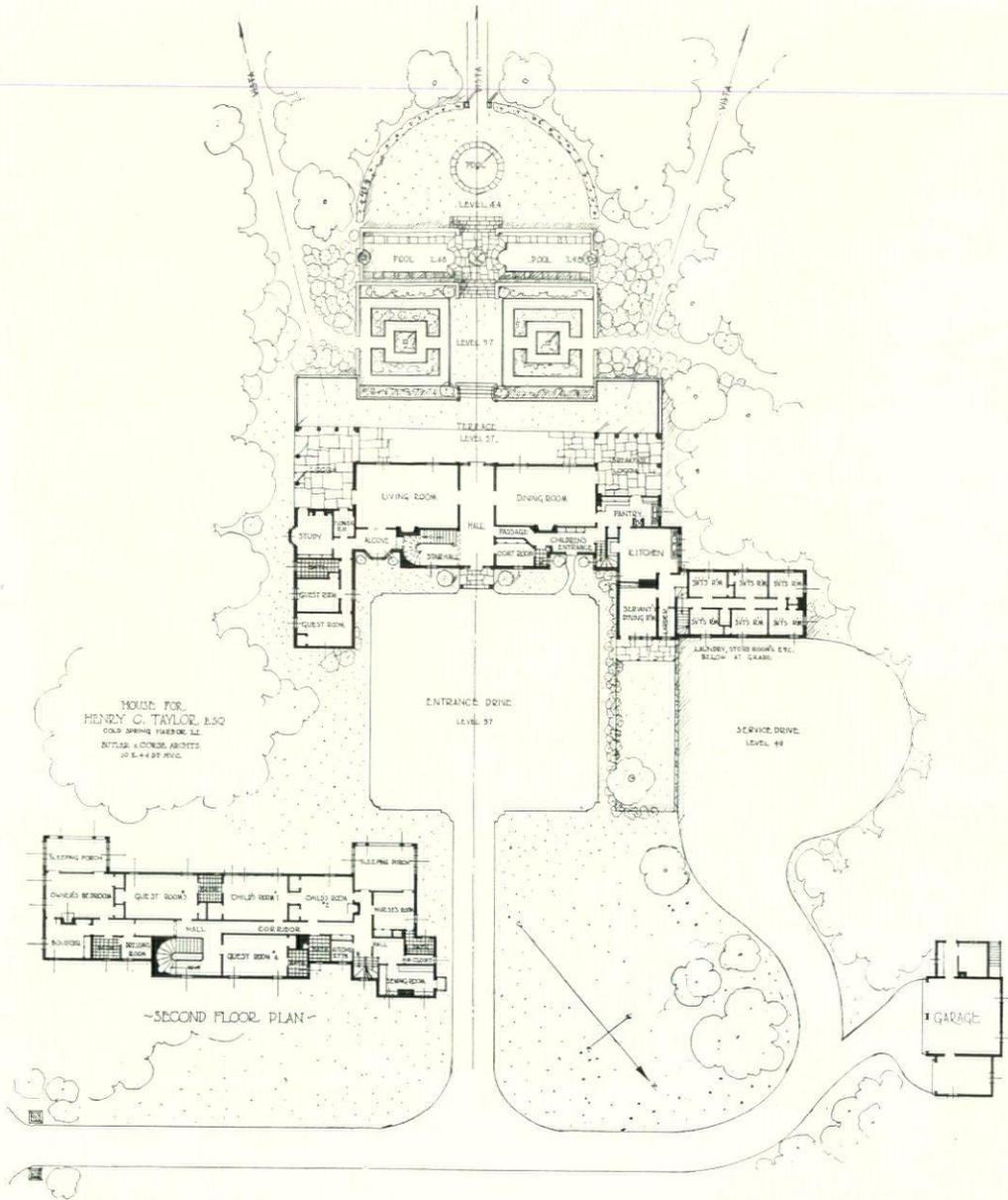


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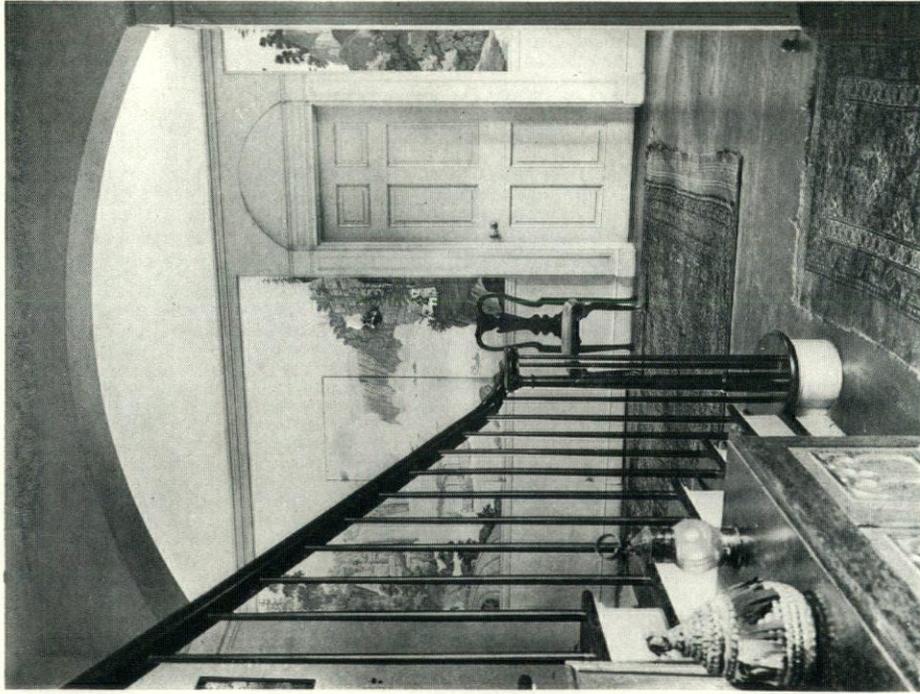
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# MISTAKEN NOTIONS ABOUT GOTHIC ARCHITECTURE

By

Charles H. Moore

THE TRUE GOTHIC architecture of the Middle Ages has hitherto been known so superficially that its unique character is not recognized by the generality, even of those who are thought to have expert knowledge. What is called the Gothic style is taken to be the whole complex of pointed-arched building that prevailed in Western Europe from the thirteenth century to the sixteenth. But it ought to be seen that this is by no means one art, but a confused mixture of mostly spurious arts without consistent principles. Discriminating examination and comparison should make it clear that there was, as I have repeatedly said, only one consistent pointed architecture in mediaeval Europe, namely, that of the Ile-de-France; and this, like all other great architecture of the past, was not only confined to a small area, but was of short duration—its term falling, roughly, between 1160 and 1220. This French art is, as I have shown\*, an architectural genus including two species and many varieties of species, in comparison with which all other pointed mediaeval building is fumbling and irrational.

The first cause of misapprehension in this matter lies in failure to grasp the distinctive principles and forms of the French art, which, as in every genuine art, are primarily structural. The primary differentiating characteristic of the true Gothic lies in its virtual elimination of walls, the building becoming—as in Amiens, Reims, and Beauvais—an open skeleton of stone supporting stone vaulting. This was a consequence of no mere search for novelty, but a natural evolution, worked out, step by step, in meeting the exigencies of vault construction on new lines—an evolution controlled at

every step by the supremely fine artistic faculties of the French craftsmen.

All this has been ignored by most writers on Gothic architecture, though very lately a few of them have spoken of skeleton construction as a characteristic of Gothic building; but they have shown no perception of its meaning. Thus the late Sir Thomas Jackson cites King's College Chapel, Cambridge, as an example of it; and couples this English building with the Sainte Chapelle of Paris, as if the two had anything in common in point of structure—which they have not in any degree. Among other vagaries, some writers speak of a tensile principle in Gothic construction—the skeleton system being said by one writer to be at "bowstring tension." I believe it was Ruskin who first advanced this notion—though it is latent in the writings of Thomas Hope and others who have likened the stone framework of Gothic building to that of construction in wood. But it should be obvious that the two have nothing in common; for there can be no tensile force in stone masonry. The only force in stone building is that of compression. But in Gothic architecture compression is utilized in new ways. That is to say, in Gothic building the inert principle of opposing sheer weight of ponderous masses to lateral pressures, gives place to the active principle of thrust and counterthrust, concentrated on points—not diffused over surfaces. The flying buttress of the Gothic system is held in form and position by compression between the great outer abutment and the thrust of the vault.

The more generally prevailing mistaken notions about the Gothic style are: (1) that it is complicated of set purpose, (2) that it is unstable, (3) that it tends to excessive alternation of supports, and

\*The writings of Viollet-le-Duc, *THE ARCHITECTURAL RECORD*, February, 1926.

(4) that it was a product of the mediaeval religion.

(1) The truth is that Gothic architecture in its integrity is simple. Its organic character involves, indeed, more parts than other styles have, but multiplicity of parts never exceeds what is required for security as to structure, and what is within the bounds of moderation in ornament. Unhappily, most of the extant monuments have been extensively overlaid, in times subsequent to the original construction, with incongruous ornamental features.

In the true style, every member has a function for which it is shaped and adjusted with incomparable elegance, and every ornament is governed by a spirit of temperance. The interior of the choir of the cathedral of Paris—the first Gothic edifice erected on a large scale—will illustrate the simplicity and the beauty of the pure style in its early state. Here the essential things of the system are far advanced, so as to make the skeleton complete, though as yet there are some conspicuous survivals of the older modes of building. These survivals appear in the retention of considerable walls—making the solids greater than the voids, and in the great single columns of the supporting piers. Insofar as we take it in, we are charmed by the beauty and the logic of the organic skeleton of vault ribs and their supporting members, from the pavement upward—the meaning of every part being clearly intelligible when once we grasp the very simple principles which govern them. These members have subtle qualities of form that show influences reaching back to Greek antiquity, while at the same time they are completely recast to meet the needs of a radically new system. Coming to ornamental features, the foliate carving—sparsely worked on capitals and bases only—is a marvel of expression of the living spirit of nature from which their motives are derived, and of the inherent conventions of stonework, as well as of architectural fitness. Equally admirable and reminiscent of the finest ancient feeling, are the simple profilings on bases and string-courses and capitals.

Conspicuous among the interiors of the early pure style, are Soissons, Laon, and St. Leu d' Esserent—all of them differing one from another in particulars of structure, but agreeing in principle, and in quiet simplicity of treatment.

For illustration of the perfected Gothic art, the supreme example is the nave of Amiens—a monument on the largest scale compatible with stability. Built in the middle of the first half of the thirteenth century, it is rather of the twelfth century in idea. Here all that pertains to walled construction is completely thrown off in the logical, and supremely beautiful, development of a vaulted skeleton. Barring the damaging alterations of the aisles, made in the fourteenth century, this vast interior stands today as the highest embodiment of the Gothic ideal. Apart from the engaged shafts of the piers on the ground story, the mullions and tracery of the clerestory, and the carving on the triforium string, the character of this interior is as simple as that of the choir of Paris.

I think it should be seen that every departure from the simplicity and structural rectitude of this nave—such as soon began to appear, even in the immediately succeeding parts of the same building—marks a step in the decline of Gothic architecture. In its early perfected form, this architecture admits nothing superfluous or tortuous. But in the vault over the crossing such departure occurs. This vault is of uncertain date, though to judge from the profiling and workmanship, it can hardly be much after the vaulting of the choir. However this may be, it is a departure from the principles of early French vaulting; for here we find superfluous members. While in normal Gothic vaults rectangular on plan, there are, in each compartment, but six ribs, namely, two transverse, two longitudinal, and two diagonal—giving four cells to each compartment—we have here a vault divided into sixteen cells by additional ribs having no necessary function. It thus appears an early instance of that useless complexity in vault structure which characterizes the so-called Flamboyant style, and in the English Per-

pendicular becomes a perplexing maze of members without reason.

Coming now to the outside of the pure French style, the extant monuments, though in most cases largely denaturalized by later ornamental additions, still often retain parts in their original condition; and these are invariably simple. Only in the portals of the west fronts does any profusion of ornament occur, and what there is, has a quiet breadth and moderation as compared with later works. The west façade of the cathedral of Senlis affords a good illustration of the monumental simplicity of the early Gothic exterior, notwithstanding that it includes some interpolated features of various phases of the Gothic decadence. Here the great central portal—the first, I believe of its kind, is elaborately, though temperately, enriched with sculptured ornament foreshadowing that of Paris which soon followed; and has on its lintel some of the finest relief carving of the French craftsmen. It was not until after the middle of the thirteenth century that great profusion of sculpture began to appear on the Gothic exteriors. This façade of Paris, though extensively mutilated and worked over in later times—the most of its larger figure sculpture being of modern workmanship after old models—retains, on the ground story, some precious portions of mediæval work untouched by modern hands. Notwithstanding its comparative profusion of such enrichment, the composition as a whole is remarkable for breadth and grandeur of effect. The Gothic west front has, in the nature of things, not so much of what is peculiar to Gothic construction as the rest of the building, where the vaulting and the buttress systems determine the composition. The west façade is but a stately enclosure which, though it conforms to the main divisions of the interior, requires more massive construction than any other part, because it takes at this end of the building, all the longitudinal thrusts of the vaulting, which thrusts are met at the east end of the system by the buttressed apse. The flanking towers, like Egyptian pylons, give dignity to this main entrance,

and, together, with the great portals, give place for appropriate imagery setting forth the ideals of the mediæval church, and for ornamental foliate and animal life that has never been equaled. Yet with whatever wealth of enrichment, the pure Gothic style never oversteps the limits of architectural simplicity in total effect.

Of this no finer example can, I think, be found than that of the Cathedral of Soissons—which, though now grievously mutilated, and in considerable parts wholly demolished by the Germans, exhibits one phase of the early Gothic in essential perfection. Built wholly of ashlar from the unequaled French quarries, which afford the only stone entirely suitable for Gothic building—one reason why such building is found nowhere outside of the Ile-de-France—Soissons is a monument of the highest importance as illustrating the distinctive qualities of the advanced early style. It behooves the student to study well the supreme excellence of both materials and workmanship embodied in this great work—which shall be presently spoken of more fully in connection with the question of stability in Gothic building.

As for the growth of complexity in both structure and ornament, the change set in about the middle of the thirteenth century, and appears in the introduction of tortuous methods of construction and degradation of quality in ornamental features, which show that the true Gothic impulse was spent. The tendency to overload façades with unnecessary features, and thus to destroy the breadth and monumental quiet which characterizes every great art in its prime, was particularly marked in Reims cathedral before the close of the thirteenth century. Without describing this and other examples—which would be tedious—it is enough to say all of that elaborate intricacy, and what Ruskin calls "spikiness," popularly taken to be inherently characteristic of Gothic architecture, is foreign to the genuine style, as we have seen. I may refer, however, to a notable illustration of the masking of early work with that of the decadence, in the west front of the



*The Architectural Record*

June, 1926

SOISSONS CATHEDRAL

Showing destruction caused during the Great War

[568]

cathedral of Rouen. Rouen is not, indeed, a building of the true Gothic style. It is on the lines of the Norman tradition—that is to say it is essentially walled construction, in which the Gothic skeleton is not perfectly developed and freed from the wall idea. It is nevertheless a noble work of its kind. In this façade, the twelfth century features remain in some places undisguised by the general Flamboyant overlay, and the discriminating observer will find little difficulty in distinguishing them.

(2) Turning now to the question of stability, it may be said of the prevailing notion that Gothic construction is unstable comes of the universal disregard for the distinction between the genuine style and that which is spurious. It has been mistakenly affirmed that a Gothic building "is ever tearing itself to pieces." The fact is, however, that Gothic construction is preëminently stable, as is clear from the fact that the extant monuments have stood intact for ages where they have not suffered violence. The active principle inherent in all arched building, which in the ancient works is met by inert masses of masonry, is in the Gothic system, effectively neutralized by a balance of forces giving secure equilibrium. This may be seen in the cathedral of Soissons just mentioned, as what remains of it stands after the recent German gunfire. The German bombs have here laid open a complete cross section, showing in one view the vaults and vault supports of the interior, and the buttress system outside. A photograph was published in THE ARCHITECTURAL RECORD of September, 1917, in which the whole structural scheme may be studied almost as well as in the building itself. For convenience, this illustration is reproduced again on the opposite page. Let the student examine the photograph with close attention, and note well the means by which its unyielding strength is established and maintained; observing also the supreme excellence of the materials of which it is composed, and finished workmanship of every part. Built of finest ashlar blocks from the unequalled French quarries, the stability of what remains standing

may be seen at a glance. Nothing has yielded, save to the German guns. No fissures and no buckling appear in any part. The ashlar work is in close-jointed blocks as in a Greek temple. This may be seen in the fragment of curtain wall—the only kind of wall that occurs in perfected Gothic building\*—that remains in the shattered triforium. Rubble is employed only for weight to consolidate the high vaulting up over the haunches, and over the vaulting of the aisles, to level up the triforium pavement as well as for weight. This sound manner of building, with best material and best workmanship, will be found in every Gothic wall of the Ile-de-France; and there is nothing to compare with it in any other mediaeval pointed building in Europe.† Thus in point of stability, Soissons is today, save for the ravages of German guns, as good as it was when newly built seven hundred years ago. Compare this record with that of any other building of the Middle Ages or of the Renaissance—with Winchester or Lincoln, or with St. Peter's or St. Paul's, and the fallacy of the notion that true Gothic architecture is unstable will appear.

But great schools of art have never been widespread or long sustained, and when the French builders, like all other great builders, sooner or later began to yield to false aims, they got into trouble—as notably at Beauvais, where an attempt was made to outdo Amiens in point of scale. It is well known how this great building, when nearing completion, was found to be insecure, and the whole structural scheme had to be recast by changing the quadripartite vaulting, originally intended, and already far advanced in execution, into vaulting of sixpartite form—thus increasing the number of supporting piers and doubling the number of arches in the great arcades, as well as those of the triforium and the clerestory

\*In Soissons, the internal system is, for the most part, quite perfected Gothic; though at its early time some features of the older building methods survived—as in the ground-story portions of the piers, and the heavy enclosing walls.

†These remarks are based on fairly extensive and intimate acquaintance with the monuments of which I speak.

—as may be plainly seen in the building as it now stands.

But the nave of Amiens, which, as I have said, reaches the limit of magnitude compatible with safety—being 42 metres in height from the pavement to the crown of the vault—has never required any considerable repairs. Apart from some slight buckling of the crossing pins—which appears to have led, in the latter part of the fifteenth century, to the placing of a chain of iron along the pavement of the triforium passage as a measure of precaution, no reinforcement of the structure has been required; and Viollet-le-Duc says of it: "Cette vaste construction a conservé son assiette, et les mouvements qui ont dû nécessairement se produire dans une bâtisse aussi étendue n'ont pu en altérer la solidité."\*

(3) Another mistaken notion that has had wide currency is, that the Gothic builders carried attenuation of supports to excess. There is no ground for this idea so long as the art maintained its normal character. In the perfected style in its integrity, supports are reduced in bulk to the minimum compatible with safety, real and apparent, but no suggestion of a purpose to stress the idea of slenderness in structural members appears. At length, however, such purpose did arise, and in the Church of St. Urbain of Troyes, we have an example of it. The extreme attenuation of the supporting skeleton here

excites astonishment—a feeling not provoked in normal Gothic building. St. Urbain is, however, I believe, quite stable, but it affords illustration of the fact that in architecture there is need for excess of strength in order to satisfy the eye.

(4) The last mistaken notion to which I would call attention is that of supposing that Gothic architecture was a product of the religion of the mediaeval church. That the sculptural imagery of the Gothic edifice was in large part inspired by the genuine religious feeling of the time, there need be no question. But the distinctive character of this mode of building is a product of the peculiar genius of the people of the locality of its origin—to which locality it was, as I have said, confined. The people of the Ile-de-France alone had the constructive and the artistic faculties which enabled them to take up the development of arched building at the point where it had been left by the Lombards of the eleventh century—who had carried it on from the point it had reached in the hands of the Byzantine Greeks. This order of advance in mediaeval arched building needs no confirmation other than that which the monuments themselves afford. That Gothic architecture was no product of the mediaeval church is clear enough; for while the mediaeval church was universal, Gothic architecture was not so. The seat of mediaeval religious influences was of course Rome itself. But in Rome there was never any Gothic building.

\**Dictionnaire Raisonné*, etc. Tome iv, p. 173.

# The ARTISTIC GROWTH of the WASHINGTON PLAN

By Glenn Brown

## III. FORGOTTEN FEATURES

IN MY FIRST ARTICLE I have shown how rapidly Washington is developing in accordance with the Park Commission plans. In the second article I have indicated errors which should be righted. I wish to enumerate in the third, and last, important elements of the plan which have been apparently forgotten.

### THE EAST END OF THE MALL

We may consider the west end of the Park well on its way to completion with the Lincoln Memorial, the surrounding planting and the mirror lake done, and the memorial bridge and the Rock Creek connection under way.

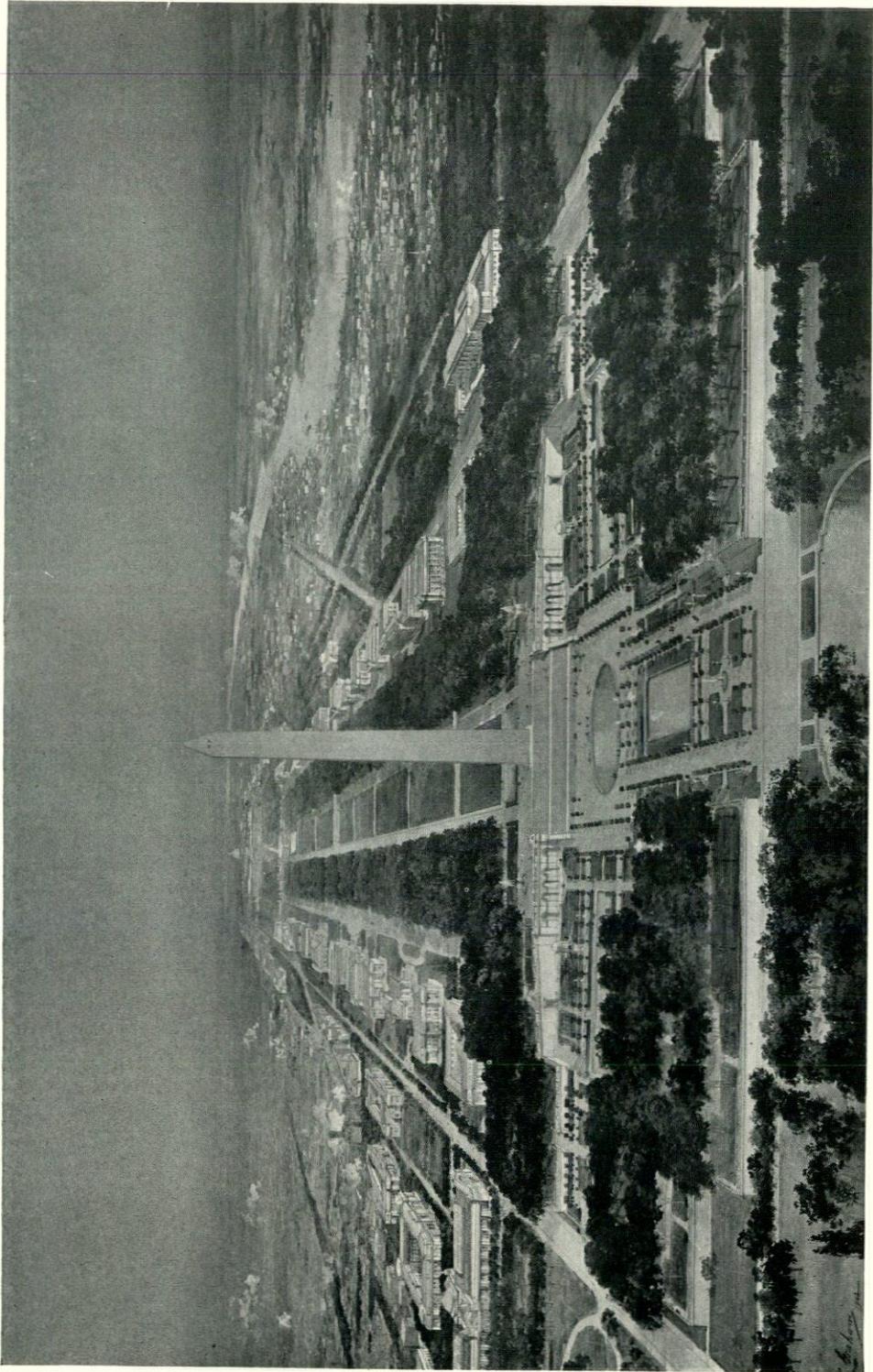
Strange to say little, we might say nothing, has been done on the east or Capitol end of this important Park. No steps have been taken to terrace the Capitol grounds or lay out Union Square in which the Grant group will form the central imposing feature. The Statue of Grant and the Capitol terraces form the east end of the landscape composition. The Botanical Gardens have been a stumbling block for years in the proper treatment of this end of the Mall. Congress has at last shown a disposition to consider the removal of these gardens, in that they have authorized the consideration of the old canal site for the purpose. When the green houses are removed let us hope they give authority for opening and laying out Union Square. It is necessary as a patriotic measure to give Grant dignified and attractive surroundings in place of the tangle of trees and shrubs, the over-shadowing glass houses and the encircling tram cars.

### THE WEST TREATMENT OF THE CAPITOL GROUNDS

The planting and shrubbery of the

Capitol grounds are charming as laid out by Olmsted in 1873, but the west end where it connects with the east end of the Mall in Union Square will require a totally different architectural treatment. We can see, in imagination, Charles F. McKim of the Commission, shudder at the ugly incongruities of Thomas Wisedell's architectural features of the Capitol landscape, and anticipate his pleasure in making designs for this portion of the grounds in keeping with our dignified Capitol, and giving a fitting background to Shrady's noble memorial to U. S. Grant. The details of McKim's changes in the architectural features of the Capitol grounds are in keeping with the building and will enhance the charm of the landscape. To make way for the Wisedell crudities, the work of Bulfinch was removed; notably, among other features, the old watchmen's houses which guarded the principal entrances. These typical features, I am glad to say, were not thrown on the dump heap but were rebuilt on 17th and B Streets, north.

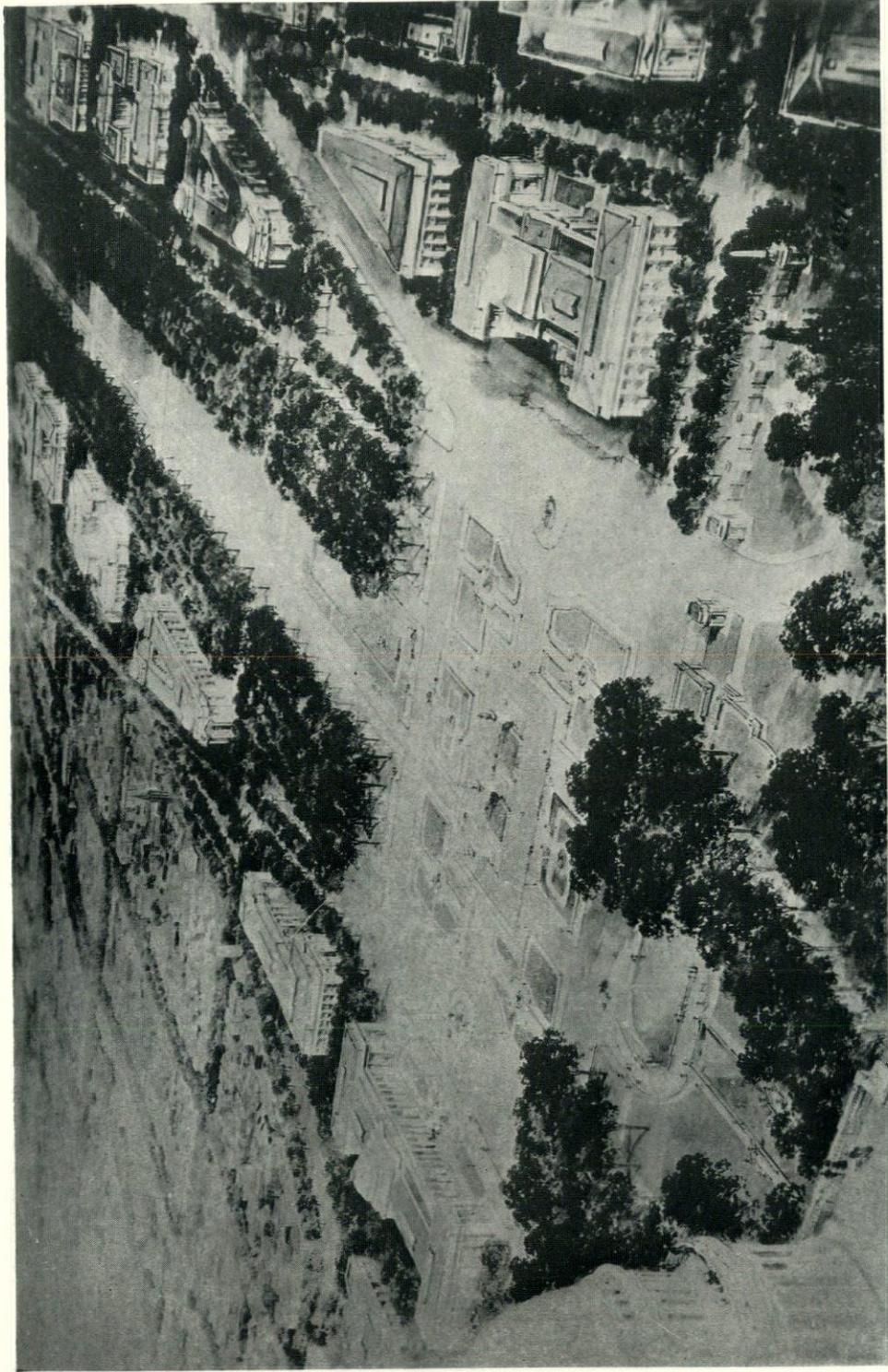
The architectural treatment of the western Capitol landscape is an important element in the completed composition. Emphasis was laid by the commission on the value of the open vista between the Capitol and the Washington Monument. The proposed treatment of the Capitol grounds, while open to view, as planned, will be given a suggestion of privacy by the terraces. They will form a simple screen wall from B Street north to B Street south, four blocks in length. On the center axis the Park Commission have introduced a pool of some magnitude into which a cascade empties and from which water jets play. The normal entrances to the Capitol grounds from Pennsylvania and Maryland Avenues will be flanked by



*The Architectural Record*

THE WASHINGTON MONUMENT TERRACES, GARDEN, AND OPEN VISTA TO THE CAPITOL

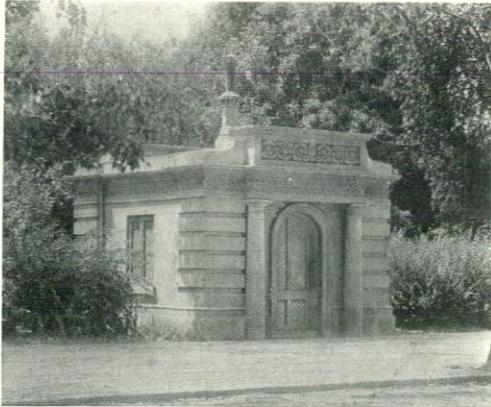
June, 1926



*The Architectural Record*

WEST END OF CAPITOL GROUNDS, UNION SQUARE AND OPEN WAY TO WASHINGTON MONUMENT

June, 1926



The Bulfinch Gate House moved from the Capitol to B Street. It is proposed to rebuild these in marble at the Capitol

the interesting, pleasing and classical gate houses designed by Charles Bulfinch when he was architect of the Capitol. These gate houses will be reproduced but instead of being built of Acquia Greek sandstone as they were built in Bulfinch's time, it is proposed to make them of white marble.

Union Square and its surroundings are necessary to complete the artistic effect of the Capitol grounds and the Mall, to enhance and lend dignity to the great group commemorating Grant. As a traffic solution, it will solve the problem of convenient access from the East Capitol plaza to Pennsylvania Avenue and the White House, the route of all great parades which are becoming more and more frequent in the Capitol City. Now it is necessary for them to pass the congested roadway between the Capitol grounds and the Botanical gardens.

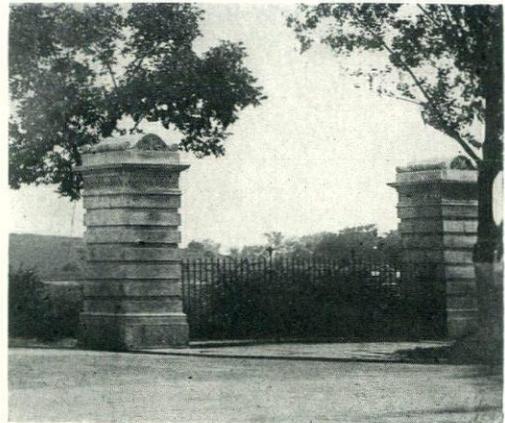
To get the sanction of Congress to complete this important section of the Mall, I believe it would only be necessary to call to their attention the beauty and order of the west end of the Park, which with the Lincoln Memorial and its surroundings is fast nearing completion, in contrast with the east end, which is crude and chaotic. Pride in their Capitol may force action.

#### RECIPROCITY OF SIGHT

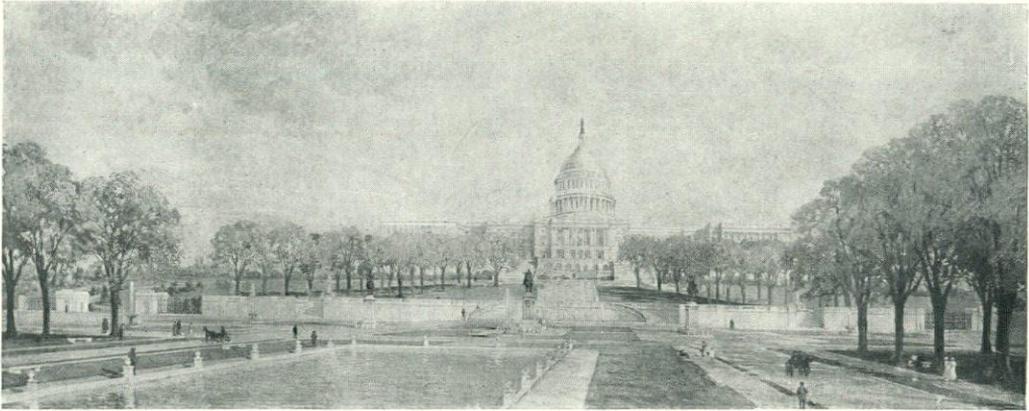
I like to use the word of L'Enfant for

the clear open view between points of interest. In his plan for Washington the most imposing feature was the great open way between the Capitol and the Washington Monument. It was the important nucleus of his composition. This vista never materialized. The old officials ignored it, the present citizen does not know it was contemplated. From the time when L'Enfant and Washington in 1789 presented the original plan of the city, until Downing was called in the 50's to lay out the landscape of the Smithsonian grounds there was, I believe, no systematic effort to plant this important section. Downing planted the Smithsonian grounds as an individual isolated park. The great open vista from the Capitol to the Washington Monument was forgotten. The Park (1902) Commission in their study considered this clear reciprocity of sight the important feature of the composition. On their plan they reinstate it as a necessary element in the landscape.

The strenuous battle to remove the Pennsylvania Station from its right of way across the Mall was because it interrupted this open view between the Capitol and the Washington Monument. To obtain this open view is not so difficult as it may at first appear. The larger number of trees in the Smithsonian grounds, planted seventy-five or eighty years ago, were not of long lived varieties and the large majority of them are aged



The Bulfinch Gate Posts to be again used at the Capitol



MARBLE TERRACES PROPOSED ON THE WEST FRONT OF THE CAPITOL  
 GROUNDS—FACING THE MALL

and decrepit. The trees planted in the Botanical Garden and in the Agricultural Department are botanical specimens and not particularly attractive as park trees. Trees that are valuable and worthy of retaining may be readily removed where they will become a part of the scheme instead of marring the landscape. This transplanting was tried on a large scale very successfully in relaying out the Capitol grounds in the 70's.

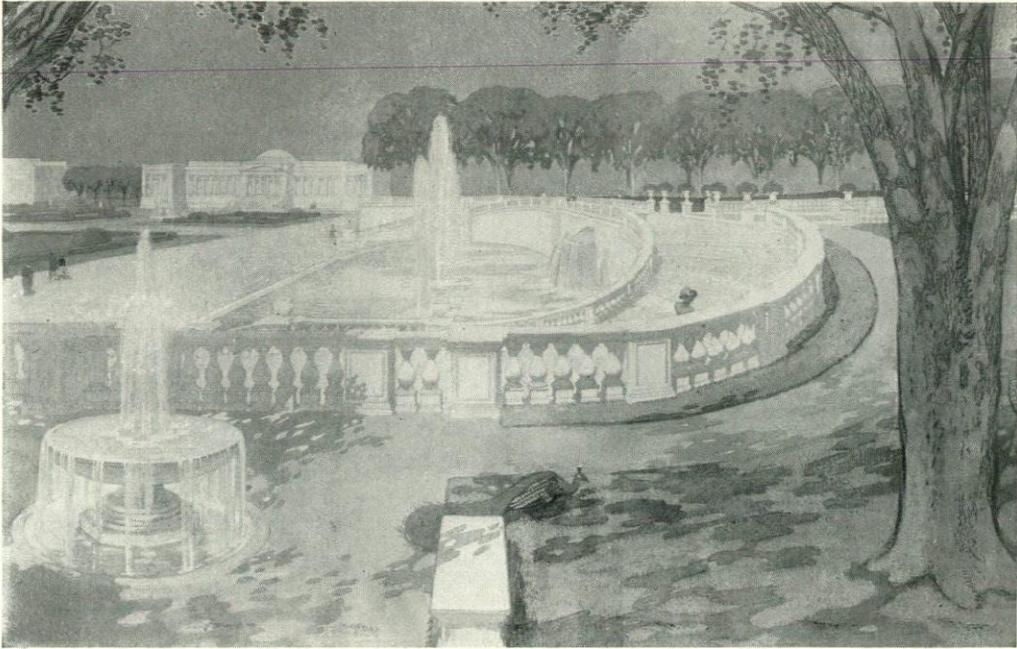
When the frame work shacks between Third and Tenth Streets are pulled down, as they must be in a few years, some one should be on guard to see that the planting is in conformity with the park scheme, lest present officials, as past officials did, forget. The failure to carry out L'Enfant's planting scheme in the Botanical, Smithsonian and Agricultural grounds was the neglect of our forefathers. With-in our own time we have the warning to be on guard, as the authorities, when the new National Museum was finished, ignored the Park Commission plan, then comparatively young, in new roadways, planting and approaches. They have laid out roads and planted trees which in the future must be torn up and replaced. This is the reason, I say, some one should be on guard. We may trust the National Commission of the Fine Arts, but work of this kind is sometimes done without referring to them.

There will be no more dignified or beautiful landscape in the world than the

open lawn, 300 feet wide, with driveways on either side, bordered on each side by four stately rows of elms, and backed by white marble buildings on B Street, north and south. This open way, 300 feet wide, will always give an uninterrupted reciprocity of sight between the Capitol and the Washington Monument. It is so wide that no spread of the trees can ever destroy its charm. Charles F. McKim thought it most important that there should be an unbroken inclination from Grant up to Washington. He had frequently talked with me on this subject, and seemed afraid this would be neglected. Many will recollect how seriously the center view of the Buffalo Exposition was marred by the rise near the center of the long axis and a drop to the electric tower. The electric tower, the striking feature of the Exposition, was cut in half by the hill. McKim feared this effect on the Washington Monument. While artists may in their imagination picture the dignity and beauty of this open parkway, laymen must see it completed to fully appreciate the grand effect.

#### MOUNT HAMILTON

There is a prominent wooded hill in the district of Columbia east of the Soldiers' Home. It offers one of the most commanding sites from which the city may be viewed. The Park Commission indicated this as the site for the Botanical Garden. The Agricultural Department



BASIN AND FOUNTAIN WHERE THE CAPITOL GROUNDS FACE UNION SQUARE

experts have examined the soil of this hill and report that varying soil needed for different classes of trees, and the exposures needed for different plants may be found on this hill. One side of it runs down to level marshy ground of what will be Anacostia Park. In this section they may grow water plants. The practical men and the artists agree that on this site the United States may establish an arboretum of the character and size befitting the importance of the country. This should not be classed among the forgotten, but among the long delayed features, which may be lost by sub-division into building lots. The real estate speculators are advancing in that direction. Experts of the Agricultural Department are making a strenuous effort to secure its purchase at this session of Congress. One reason for the long delay in acquiring Mount Hamilton has been the fear that Congress would lose its nearby botanical and flower garden. Let us hope that consideration of parking south of the Capitol, and the utilization of the old canal site will give an opportunity for the Congressional flower gar-

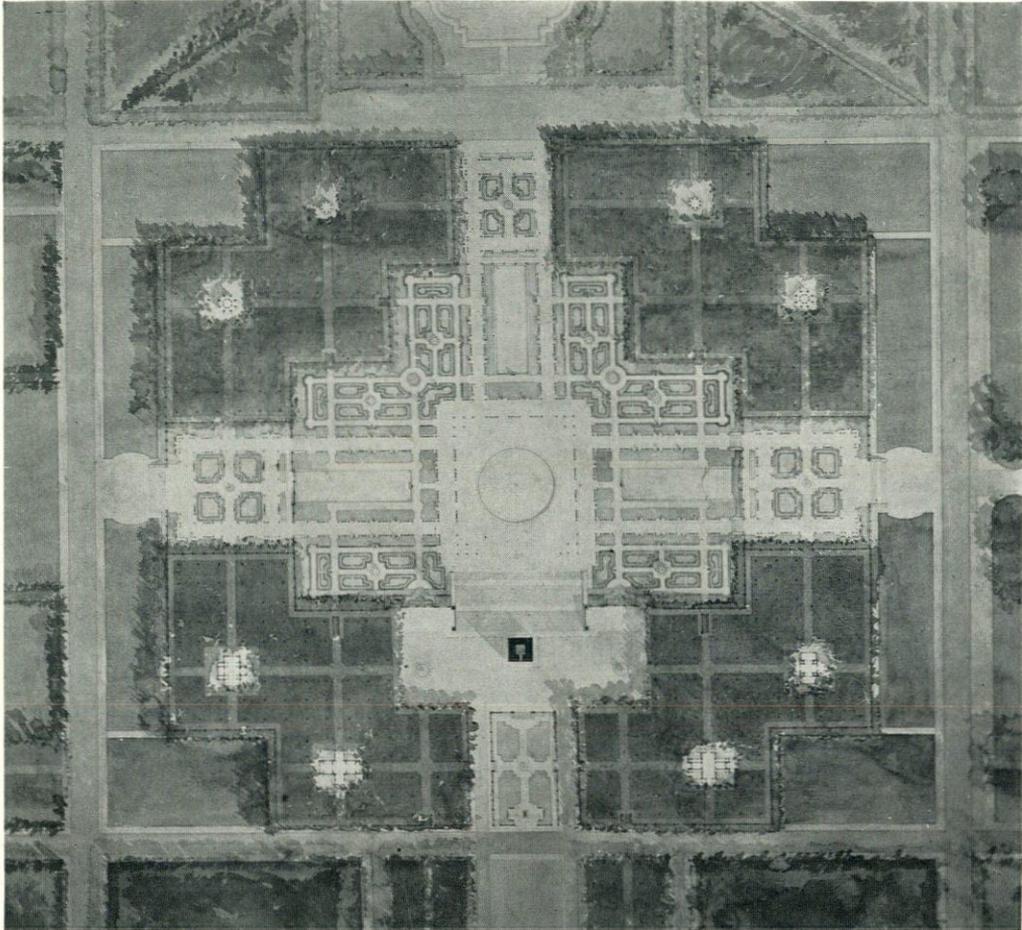
den under the shadow of the Capitol, and a real Botanical Arboretum worthy of the nation on Mount Hamilton of ample area and exposure.

The acquisition of this site is strongly urged by scientists in tree culture, for here, on neutral soil, trees from the north and south meet. It is urged by the tree lover and artist as a home for preserving valuable and beautiful trees.

#### THE RIVER FRONT

The water front in Washington, as in most other American cities, instead of being treasured as an asset, has been allowed to become the most disreputable section of the city. The better part of it belongs to the United States. It is daily becoming more disgraceful.

One of the important connections between parks, suggested by the Park Commission, was between Anacostia Park by way of the Navy Yard, War College, and the River Front to Potomac Park. This connection for a long time seemed forgotten, but now the U. S. Army Engineers are studying the question for submission to the National Fine Arts Com-



PLAN OF THE WASHINGTON MONUMENT TERRACES AND GARDEN

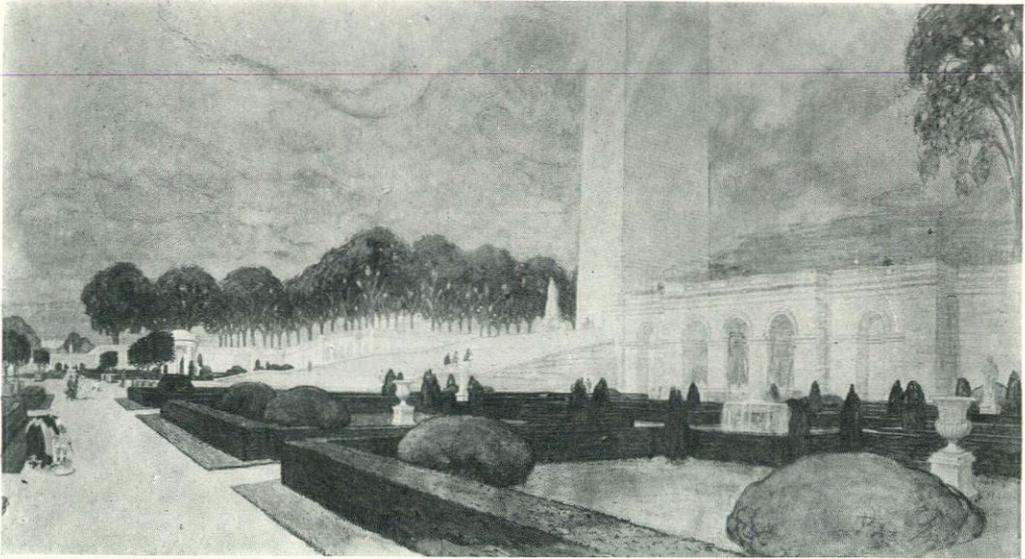
The meeting point of the principal vistas

mission. According to reports, the engineers have determined that the commercial end of the water front does not need much consideration, as water traffic is decreasing instead of increasing on the Potomac. They feel that the principal consideration should be given to making it an attractive link between the parks.

#### PINEY BRANCH CONNECTION

There was a very picturesque stream called Piney Branch running southwest into Rock Creek. At the time the Park Commission made their report this was a fully wooded valley which they seized upon as an attractive connection between

the Rock Creek Park and the Soldiers' Home from which there was another valley leading to Anacostia Park completing the circuit. The Piney Branch valley is in the hands of real estate speculators. Just how much damage they may have done I do not know, but it is certain unless the property is acquired very soon, it will be past redemption in a few years. The speculators are eager to cut down the hills and fill the valley, making Piney Branch a sewer. This would be a misfortune as this valley is the only wooded or partly wooded tract, making a practical connection between Rock Creek



NEAR VIEW OF THE MONUMENT TERRACE

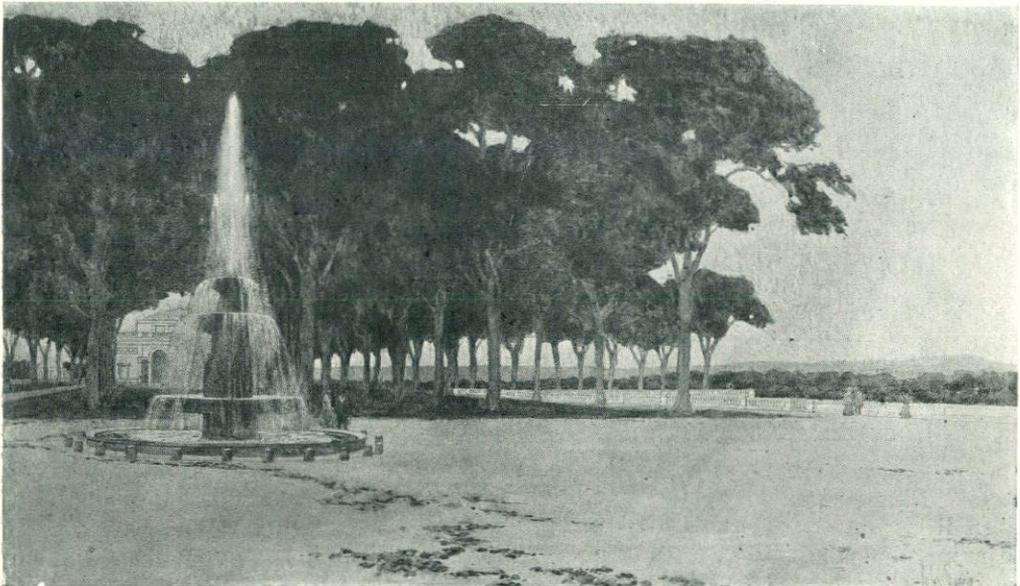
Park and the Soldiers' Home, two of the great pleasure grounds of the city.

#### THE BANKS OF THE POTOMAC

The banks of the Potomac are precipitous, covered with sturdy and beautiful trees from Washington to the Great

Falls, eighteen miles away, too steep in most places for ordinary subdivision. The Park Commission recommended the acquisition of both shores of the Potomac back to the crest of the hills, to a point beyond the Great Falls.

From these wooded banks unsurpassed,



ON THE MONUMENT TERRACE

wonderfully picturesque views may be obtained up and down the Potomac. If these wooded sections are taken as a forest reservation, the pleasure that may be derived from these scenes may be enjoyed not only by the present generation but by future generations for unnumbered years. These pleasures will be open not only to citizens of Washington but to the hundreds of thousands who visit the city annually. These visiting thousands are increasing year by year as the automobile gives the citizen unlimited range from coast to coast.

#### THE UNFINISHED WASHINGTON MONUMENT

The two hundredth anniversary of George Washington's birthday will occur in 1932. Resolutions were passed by the American Institute of Architects at their 1925 convention in New York calling upon the authorities, in remembrance of George Washington, to complete the Park Commission plans by 1932. This would be a fitting tribute, as Washington left us the heritage of the L'Enfant plan, 1789, the reinstatement and extension of which is shown in the Park Commission Report, 1902. While we may not hope to see the park development completed by that time, it would be a more reasonable expectation and a more intimate tribute to see the Washington Monument finished. It is a reflection upon the patriotism of the country that his two hundredth birthday anniversary finds his monument incomplete. This great shaft, noble in size, classic in proportions, is wonderful in its atmospheric and reflected lights. We see

it black in the thunder storm, glistening in the brilliant sunlight, a delicate pink in the rosy sunset and ghostly in the pale moonlight. It is a great tribute to the father of his country, but unfinished. It apparently sprouts from a small hillock. All artists and intelligent people know it needs a base. Robert Mills, the original architect, designed a colossal circular colonnade with steps and approaches—a dignified base. This feature was ignored when the shaft was completed by the

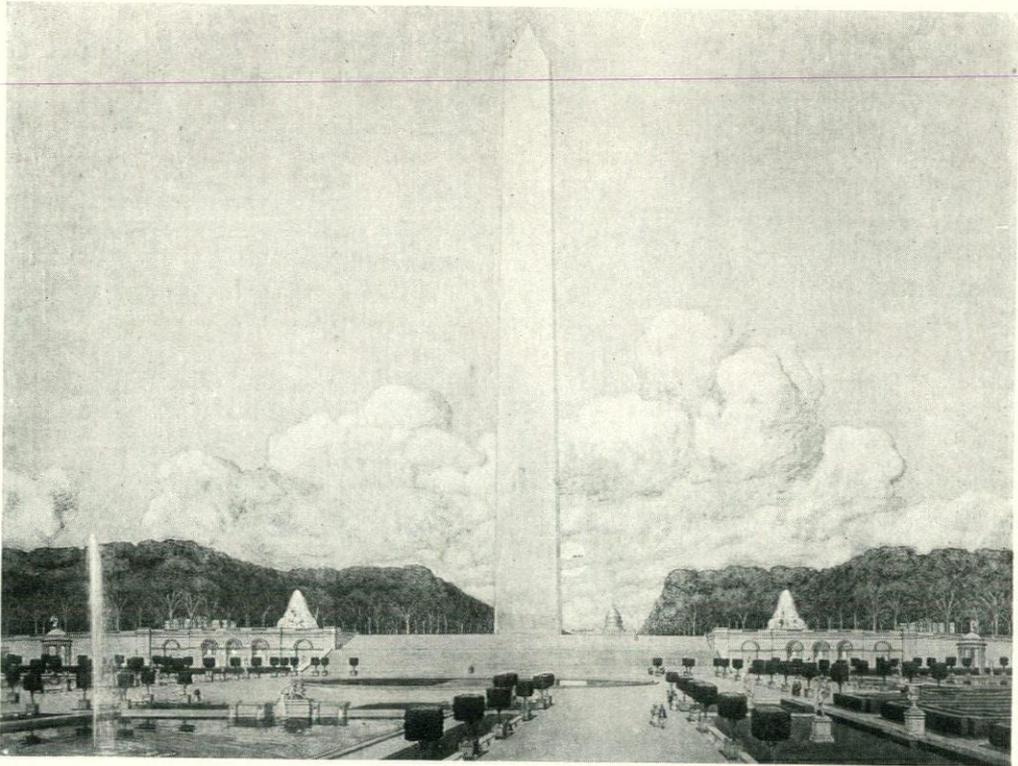
U. S. Army Engineer Corps. Twenty-five years ago the Park Commission made their study of the problem. They did not thoroughly approve of the Mills design.

This monument was to be the central and the most imposing feature of their artistic composition. The great avenues and vistas all lead to it. The proper treatment of this feature was a source of worry to the Park Commission. McKim kept it in his mind, and when in Italy studying an older civilization, he saw an obelisk proportioned like the Wash-

ington Monument on a horizontal marble terrace. He called the attention of the Commission to the obelisk and horizontal terrace, saying "That is the treatment for the base of the Washington Monument." The Commission heartily agreed to the suggestion. This Italian scene was the Park Commission's inspiration for the Washington Monument base. A white marble terrace with its gardens, twelve hundred feet square, into which the great central open parkways merged, was in keeping with the simplicity and dignity of the great marble shaft. The east terrace



IN THE MONUMENT GARDEN



THE WASHINGTON MONUMENT TERRACE, LOOKING TOWARD THE CAPITOL

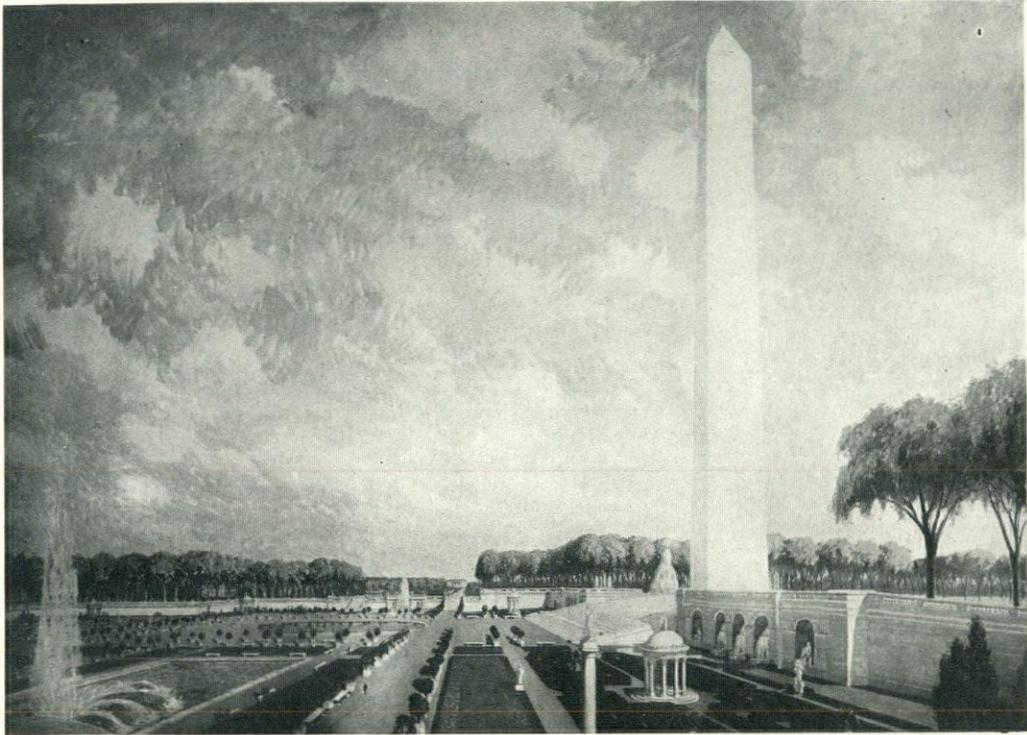
will be little above the park line, while in the west terrace facing the Lincoln memorial, it becomes an imposing marble structure only forty feet high, from which a broad and imposing flight of steps lead down to the formal garden on the level of the lagoon joining the Washington with the Lincoln Memorial. It is strange with this plan before them for twenty-five years, that neither those who honor Washington nor those who take pride in the Capitol City have urged the completion of this terrace to finish the Washington Memorial. Few can imagine the dignity this will give the white shaft, but all will appreciate the effect when it is completed. It appears to me that this is the time for the Washington Monument Association, which has been quiescent for many years, to call the attention of the public to the importance of completing this central feature in the landscape as a tribute to our First President. The plan of the Mall will be meaningless if we leave out this base to

the Washington Monument as it is the focal point where all park roadways merge and to which all vistas lead. The relations of Lincoln, Grant and the White House are not definitely defined until this great central feature is completed.

An appropriate time for its completion and dedication will be in 1932, the two hundredth anniversary of his birth. It is the time for patriotic associations to demand the completion of the memorial to the great General and First President.

#### COMPLETE THE PARK PLANS

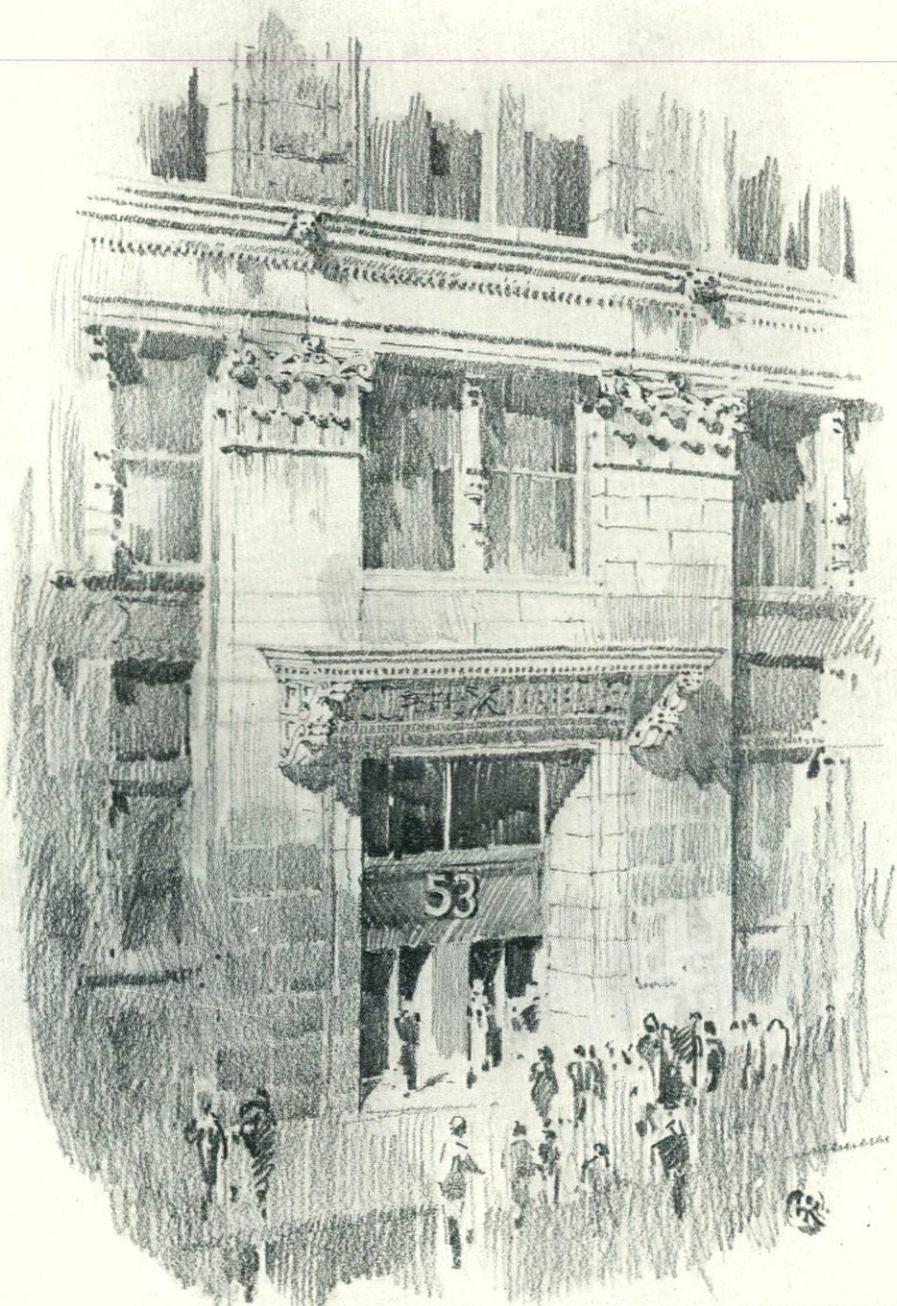
We should be gratified at the striking results shown in the growth of the Park Commission plan, but we should not lose sight of the forgotten features. We should remember that in many cases delay will be fatal; desired wooded tracts do not have a rebirth for several generations. The final and proper development of the Capital City is an object in which every citizen



THE WASHINGTON MONUMENT TERRACE, LOOKING TOWARD THE WHITE HOUSE

of the country may take an interest and feel a pride. It is the Capital of the United States. The architects and artists should strive for its completion as an example of a great landscape composition.

The layman should demand its completion as he wants his Capital City as dignified and beautiful as any in the world. When this great composition is finished all will acknowledge it unsurpassed.



ENTRANCE TO PEABODY AND STEARNS OFFICE IN STATE STREET. ALSO KNOWN AS  
"THE EXCHANGE BUILDING" OR "53 STATE ST." THE MATERIAL IS HILFORD GRANITE.

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# BOSTON DRY POINTS



By  
*Hubert G. Ripley*

## VI. OFFICE BUILDINGS OF THE '90s — PART I

ALMOST AS LONG AGO as the days of our anomalous parent, there occurred the famous competition for the Exchange Building in State Street. While not explicitly so stated by its projectors, it was evidently their desire to erect "the most beautiful office building in the world."

The cream of the profession in Boston, together with certain noted New York architects, were invited to submit drawings. The code of ethics of the A. I. A. had not then been formulated and the competition was held under the existing "Greco-Roman" or "Catch as Catch Can" rules. The full Nelson only was barred, half-Nelsons and toe holds being allowed.

It was the day when wash drawing perspectives in India Ink, charcoal gray, and sepia were in their azimuth. That gallant Balthazar, T. O. Langefeldt, was then in his prime and it was almost a surety that the architect fortunate enough to secure his services would have at least one leg up on the competition.

Langefeldt's perspective of the winning design was a large, spirited India Ink wash drawing showing State Street on a rainy day, the sun just breaking through storied masses of cumuli. Vast crowds of people filled the sidewalks and hansom cabs\* jostled loaded drays of bulky merchandise in the street. No jury of

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\*For the benefit of those who are not familiar with the term or have never seen one, there is a very well preserved example in the Fulleton Collection, basement floor, just off the "salle des fouettes."

hard-headed, close-fisted, cold-blooded bankers and business men could resist the emotional appeal of the reflection of those shining clouds in the still-wet puddles of the street.

George Hallowell told us once that Rotch & Tilden won a competition for a church solely because the members of the committee were so interested in a couple of pigeons that he (George) put in the foreground of his water color perspective, that they couldn't see any other design at all.

Peabody & Stearns' design for the Exchange Building was not dependent on Langefeldt's halieuticks. While Jule Schweinfurth would be the last man to minimize Peabody's dominating influence on the work of that distinguished firm, there is little doubt that without Schweinfurth's assistance, Babb, Cook and Willard or McKim, Meade and White would have carried off the prize.

The enterprise was pushed to a successful conclusion and the massive old building stands today as one of the monuments of the city. There is a bigness and generosity about it that few modern office buildings possess. The walls are almost cyclopean in thickness, not dependent on steel frame for their stability; the public corridors are spacious; the ceilings, lofty; and a great marble staircase with an overhead skylight at the third floor level occupies the center of the building, flooding the entrance hall with sunshine at noon. The generous corridor in the basement used to contain lunch counters. One, in particular, at the foot of the basement ele-

vators, easy of access to the boys in Peabody & Stearns' suite on the 9th floor, was a favorite resort in the off hours. Here behind piles of charlotte-russes, chocolate éclairs and chopped chicken

sandwiches presided a fairy queen. Eddie Maher who, in addition to other gifts which nature had abundantly endowed him, was something of a poetsmith, composed these spondees in her honor.

A DECLARATION OF DEPENDENCE

*Dedicated to the Strawberry Blonde*

I.  
 Girl of the vermeil lips,  
 Roses the wild bee sips  
 Are not so sweet.

II.  
 Girl of the azure eyes  
 When one there mirrored lies,  
 Time is too fleet.

III.  
 Girl of complexion rare  
 And aureola hair,  
 Vision of light.

IV.  
 Girl of the marble heart,  
 Girl of the pie and tart,  
 My love I plight.

V.  
 Cans't thou thy reign resign,  
 For such a love as mine,  
 Stoop from above?

VI.  
 I have no other store,  
 Simply I thee adore,  
 Speak to me, love!



With gentle Southern chivalry, (Eddie came originally from Maryland) which one sees far too little of now-a-days, he laid his laurel branch, like Anthemion, on the altar of the goddess—in this case the marble counter—between the coffee urn and the plate of piled up doughnuts. The little witch dimpled prettily as she read Eddie's lines, maintained her aplomb and gave no inkling of her sentiments. Not long afterward she left the counter and opened a manicure and shampoo shop in Winter Street. Eddie never married, and while not exactly a mysogynist, he remains a bachelor to this day.

A little further down State Street is the Fiske Building, also by Peabody and Stearns. The Exchange Building has fronts on three streets, while the Fiske Building, much smaller, has a narrow frontage on State Street and runs through to Doane Street. The two buildings,

both eminently successful aesthetically as well as financially, were built about the same time and possess characteristics in common.

The pride and glory of the Fiske Building, however, is its steeply pitched slate roof. It rises for a height of several stories at an angle of about seventy-five degrees and is crowned by a domed belvedere in copper astraddle the ridge pole. Before the Custom House Tower was built, the roof of the Fiske Building dominated the lower city between Washington Street and the harbor.

While the drawings for these buildings were being made, the Old Office was a seething hive of pullulating activity. Draughtsmen were crawling all over each other in feverish haste.

Jud Wales, who makes such beautiful pictures of ships and whose etchings have achieved a national reputation—so suc-

cessful has he been that he devotes most of his time to the graphic arts and only keeps his architectural office as a hobby—was at that time a draughtsman in Peabody & Stearns' office. He worked so hard on the Exchange Building, twelve, fifteen and sometimes twenty hours a day for months, that when the contract was settled and construction began, Jud had to take a European trip for rest and change. With his customary thoroughness, he allotted a portion of his time to the study of architectural monuments in Northern France. Happening to meet a party of students, among whom were several friends, at Vitré, they all sat down at the little café in the Square for the noon meal. This café, as you all know, is in the principal hotel frequented by students and on fine days tables are set out in the open.

It was a beautiful July day, the 4th of the month, so a little celebration was arranged, with special dishes and wines of the better class. Toward the middle of the afternoon, the party became joyous and crowds of townfolk began to gather. Dwight Blaney, always courteous and obliging, undertook to explain to a group of the leading citizens the cause of the celebration, dwelling impressively on the debt of gratitude he personally felt toward General Lafayette. When the situation became clear, the Mayor was sent for and, joining the party, made an informal address of welcome, proposing a toast to General Washington.

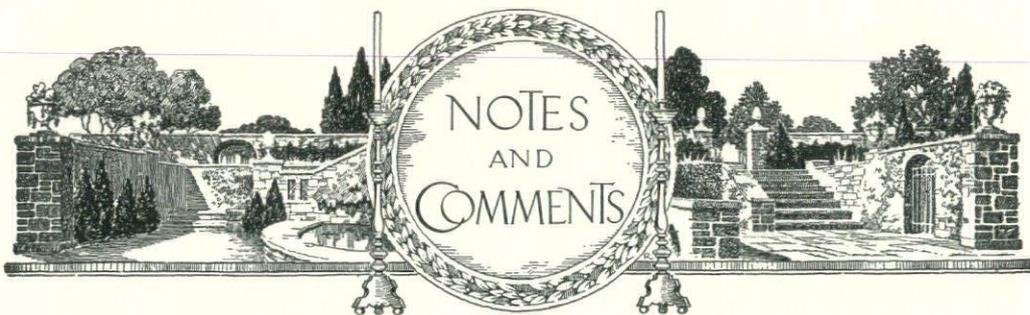
This was drunk with enthusiasm, and when the cheering had subsided, it was up to the Americans to make fitting reply. All eyes were turned on Jud Wales. Tall and slender, of commanding mien, Jud was the Adolphe Menjou of that day. He rose slowly to his feet, somewhat obscured by the tremendous cheers of the crowd and countless *petits verres* of *finc*. For a moment, he was dazed; black spots danced before his eyes; the Earth seemed to reel and consciousness totter on her throne. He was expected to make a speech and there was not an idea in his head.

As the applause subsided, he suddenly regained control of his faculties, and with a few words of apology for making his address in English, he began in a low, well modulated voice to recite from the specifications of the Exchange Building. "All labor and materials necessary for the proper construction and completion of the contract in conformity with the plans and specifications, said plans and specifications to be identified by the signatures of the parties hereto and made a part of this contract,—” Loud cheers from the students, to which the populace added their full quota, thinking it no doubt a highly patriotic introduction. Jud knew the specifications almost by heart, as he had spent his last week in the office checking them over with Li Sise. He recited whole pages from memory without the slightest hesitation.

Gaining force and confidence, Jud plunged into a strong, manly appeal that "all sand be sharp and clean, free from extraneous matter, and with grains of varying size." More cheers from everybody, the Mayor rising and bowing from the waist, with true Gallic politeness. The speaker then, after an impressive pause, continued in a deep, rich baritone, almost with sobs in his voice, ending with a peroration calling for "all woodwork to be thoroughly dry before any paint is applied; no painting during rainy or snowy weather, and all knots and sappy places varnished with best grain alcohol shellac."

A hush fell on his listeners for a few tense seconds, then led by the students, the crowd, now grown in volume to almost the entire population of Vitré, burst into frantic cheers, and with Jud and the Mayor leading them, marched twice around the Square. Little knots of excited housewives gathered in doorways, holding up their little moutards that they might see these distinguished foreigners.

Passing through Vitré in 1904, we found a most cordial welcome and charming hospitality extended to us, when it was learned that we were American architects from Boston.



### An Urgent Call for Concerted Professional Action

The superb project of L'Enfant for the planning of Washington has acquired a symbolic significance in the imagination of American architects. When we consider the sparse development of this country and insecurity of tenure at the time of its inception, as related to the magnitude and beauty of the scheme, it becomes almost prophetic as a forecast of future greatness. The fact that this plan is still adequate for the capital of one of the greatest nations, and is not only unsurpassed in any subsequent schemes for city-planning but serves as a prototype in modern design, renders L'Enfant's solution of the problem worthy of preservation in its integrity. Though modern structural developments, both in character of design and scale, could not have been foreseen, the major concept is so simple and grandiose that, even with compulsory modifications, the spirit of the main idea could be maintained.

In this country where professional aloofness must be abandoned in a necessity to scramble at the heels of the realty speculator, the architect's regard for the dignity and beauty of his capital city is a saving grace: those who are not in touch with recent developments in that city, will experience a severe shock, therefore, when they become cognizant of developments in Congress which place an ideal in jeopardy.

The astonishment and dismay which all architects must feel at the disastrous measures now under way will change to bewilderment when they grasp the surprising fact that the supervising architect is not one of themselves, but a member of the legal profession. Apart from the fact that architecture is a highly technical calling, its existence as an art demands that its practitioners place each problem within a specific

sphere of aesthetic comprehension; all those abstract elements and subtleties which enter into architectural composition and appreciation, only become precise and actual quantities after years of exclusive concentration. Even in times of peace, we could hardly remain unmoved by the official appointment of a clergyman as a commander in chief.

A number of departmental buildings are required in the District of Columbia, and the Public Buildings Bill carries an appropriation of fifty millions for that purpose. The bill as passed distinctly calls for standardized non-monumental structures, all of which must be designed in the supervising architect's office under the direction of the acting supervising architect. To undertake this vast structural programme, the acting supervising architect has advertised through the Civil Service Commission for some two hundred architects. As the maximum remuneration in that branch of the service is \$3,800 per annum, it is extremely improbable that individuals available at that rate of payment will produce a quality of work that compares favorably with the best in state, municipal, or private enterprise.

In view of this calamitous prospect, the recent chairman of the A. I. A. Committee on Public Works, Milton B. Medary, acted with characteristic energy and resourcefulness in bringing the matter personally to the attention of the President, the Secretary of the Treasury, Assistant Secretary Moss, Chairman Fernald of the Senate Committee, and the supervising architect. As a result of his representations, the Senate Committee Chairman agreed to insert an amendment, authorizing the Secretary to procure by contract, drawings and other necessary documents carried sufficiently far for development into working drawings in the supervising architect's office. This bill is still

under debate, and Senator Bruce is urging an amendment prohibiting the erection of large departmental buildings around Lafayette Square, on which the White House faces.

The Senator argues that the L'Enfant plan does not indicate any such development and that the scale of the contemplated buildings will dwarf that of the White House. The logical relationship of these great executive departments and the home and office of the President apparently carries little weight with the Senator. As it is, the vast and unsightly Veterans Bureau Building already encroaches upon the Square, and the site of the old Hay House at 16th and H Streets, has been purchased with the intention of erecting a huge hotel upon it. It is obvious that the Government could frame this Square with important and properly designed official buildings of reasonable height without inconsistency with L'Enfant's scheme: an idea of the result can be realized by studying the first unit of the Treasury Building, which will eventually extend the whole length of the east side of Lafayette Square. The United States Chamber of Commerce is built on a portion of the north side; the south side consists almost entirely of private residences, which would make an admirable site for the State Department building.

If Congress takes action abandoning the Macmillan plan, which is a well-considered development of the L'Enfant scheme, it is obvious that the Square will soon be surrounded with a heterogeneous array of skyscrapers which, through the varied character of their design, would react most disadvantageously upon the White House: the purpose of the Macmillan plan in creating the Executive Group was precisely to prevent this.

It is really time that the individual cease to regard himself as a negligible cipher in matters of public interest. This bill will doubtless come up for the final vote in the near future, and it is the duty of architects throughout the United States to protest to their representatives against the passage of measures which will be so far-reaching and unjustifiable. If, as Milton B. Medary suggests, competent architects are commissioned to make designs for development in the supervising architect's office, this menace will be removed: the passage of the bill as it stands would be nothing less than a national calamity and an affront to American architecture.

LEON V. SOLON

#### Price Standardization from the Architect's Viewpoint

Pressed to the attention of the present Congress of the United States with a new or deepened insistence, is a question of public policy that has, directly and indirectly, considerable significance for architects. The issue of price maintenance or price control, which presents a combination of business ethics and legal proprieties, is by no means new, nor is it a subject on which there is unanimity of opinion on the part of those most intimately concerned. Various influences are, however, cooperating to bring about such crystalization of sentiment as will render possible the development of a principle that will pass as an article of national faith.

The advocates of price standardization explain that their cause has been unfortunate in some of its popular designations. To a very considerable element of the population of the United States anything savoring of price fixing by governmental authority has been repugnant. Hence an instinctive prejudice in certain quarters against the expedient of stabilization which came labeled "resale price fixing," or "compulsory price uniformity." The proponents of price uniformity prefer that their purpose be interpreted on the negative rather than the positive side. They would have the proposal before Congress construed as a preventive of price demoralization, not as a vehicle of price dictation.

Essentially the request that is urged upon Congress with deepened insistence is for legislation that will permit the maintenance of resale prices, under proper restrictions, on identified merchandise for voluntary purchase, made and sold under competitive conditions. In the beginning, this movement, inspired by manufacturers of trade-marked commodities, contemplated the right of enforcement of placarded prices, with no other formality of notification than would be afforded by the price inscription on the goods. Gradually, there has supplanted this early ideal the present conception of coöperation between producers and distributors in behalf of price protection. The latter-day ideal, expressed in the bill known as H. R. 11, is validation of contracts binding the vendee to resell merchandise only at prices prescribed by the vendor.

In studying the application to the architectural profession of price standardization of merchandise it will be borne in mind that the contemplated restrictions would apply

only to articles of commerce under trademark or brand. On the other hand it is predicted that enactment of a statute "to prevent injury to good will" would be immediately followed by an extension of the practice of trade-marking to commodities subject to exploitation at cut prices as store "leaders" or for advertising purposes.

Curiosity will naturally be felt by architects as to the effect upon competitive bidding of a policy of fixed prices at all levels, controlled from the primary source of production. There are two schools of conjecture. One holds that general recourse by manufacturers to a privilege of price control would, to a considerable extent, eliminate competition in bidding, in so far as this applied to building supplies, etc. The other school of thought foresees a continuance of present practices, reasoning that where price-pegged materials are included in lump bids, the bidder will be as free as at present to absorb in his general margin a portion of the allotted prices.

It is to be borne in mind that the principle of price standardization does not contemplate abandonment, in any degree, of the existing system of quantity discounts. The question has nevertheless been raised whether, granting the continuance of the graduated scales of prices in the present form, the mere circumstance of price fixation and publication may not render sellers loath to make minor price changes and readjustments in immediate response to changes of business conditions. Admittedly the temptation under the coveted privilege would be to endeavor to eliminate local differences in prices and perhaps to do away with the condition which now finds confession in the irritating footnote: "Prices slightly higher west of the Mississippi."

Evangelists of resale price uniformity bid for the support of architects on the plea that protection to factory prices would mean improvement of customer service in one important respect,—viz., in diversity of commodity distribution and in completeness of stocks. The logic advanced is that so long as the "suggested" or "recommended" resale prices on a popular product are subject to raid by department stores, mail-order houses or other merchandisers eager for "bargains" with which to bait the public, just so long will a proportion of the distributors, especially the small merchants, refuse to stock the line or carry minimum stocks of narrow range calculated merely to satisfy the most insistent demands of regular customers.

Opponents of price restriction counter with the argument that compulsory uniformity of prices penalizes the distributor and the customers of that distributor, who, through purchase in quantity, exercise of foresight in purchase, and the cultivation of efficiency in business administration, is enabled to carry through the processes of distribution at less expense, and on a narrower margin of gross profit, than is the less experienced and less skillful merchandiser. In other words, this premise denounces price uniformity as a brake which retards economic merchandising to the pace of the least progressive and least efficient distributors.

Not to unduly alarm the architects and specification writers who already stand appalled before the multiplicity of brands in various commodity lines, it must be assumed that the legalizing of prices control would result not alone in the recourse to trade-marking by firms that desire to maintain list prices all down the line, but likewise in a spurt in "private branding" by traders who desire goods under trade names that may be offered at featured prices. Set over against this is a consolidating influence. Marketing specialists predict that the manufacturer or producer who avails himself of the opportunity to protect prices will have fresh incentive, for the sake of a compact price list, to eliminate odd sizes and superfluous varieties and reduce grade variations to conform to actual steps in quality.

Approval by Congress of any measure to render enforceable contracts for the observance of prices stipulated by the primary marketer would doubtless serve to arrest certain trends in merchandising policy which have been increasingly noticeable during the past decade. Beginning in 1911, the Supreme Court of the United States has rendered a series of decisions, the common significance of which is that traders may not maintain resale prices by contracts or combinations, express or implied. Balked thus on all efforts to stabilize prices by compact with distributors, many manufacturers have resorted to alternatives which some critics have challenged as contributing to the high price levels of the present period. There may be mentioned as typical "escapes" from price exposure, the establishment of factory stores or branches in the retail field, the introduction of various forms of direct agencies and the recourse to consignment selling. To the same end, manufacturers have, in not a few instances, adopted the policy of refusing to sell to price cutters. It is ob-



LANDAY HALL, NEWARK, N. J.  
Simeon B. Eisendrath, Architect

vious, though, that the last-mentioned remedy, to prove effective, requires an organized intelligence service to uncover price cutters.

For several years following the world war there was assumption in business circles that Congress might more readily grant the price-fixing franchise if the authorization were contingent upon approval of prices by a governmental agency, to be designated as a board of review. Accordingly, the bills that were introduced in several successive Congress sessions provided that the Federal Trade Commission should be vested with censorial power as to the reasonableness of the prices and the resultant profits. Sympathetic to the new spirit which is symbolized in the slogan "Less government in business," the price protection proposal that has been laid before the Sixty-ninth Congress by an alliance of trade associations, omits all provision for governmental supervision. In its stead are introduced reservations upon the price-enforcement power designed to safeguard the interests of distributors who

may be caught in bankruptcy, decide to retire from business, or otherwise face the desirability of closing out quickly a stock of rigidly-priced wares.

The individual architect's appraisal of the price maintenance principle will probably be sympathetic to his ideas of seller responsibility. Two diametrically opposed premises, each having wide acceptance, confront us. According to the first premise, the distributor, at wholesale or retail, of any product (identified or not) is alone responsible to the public in his market for the quality of the merchandise and the conditions of sale. The second premise traces the responsibility of every identified product back to the producer and assumes that, in the last analysis, a dissatisfied customer must look to the initial sponsor for redress.

Those who accept the first premise insist that when a producer has sold his product at a satisfactory price to a distributor or intermediary who takes title to the goods, he has no further interest in the commodity,

other than a vague sentimental one. By this logic the distributor, since he becomes liable to repurchasers for quality, service, etc., is entitled to exercise his free judgment as to the prices and conditions of sale commensurate with his inherited obligation. Subscribers to the second premise are equally firm in conviction that if the manufacturer or primary producer is to "stand behind" his goods, making adjustment direct if necessary, he must be empowered to insist upon price uniformity when he regards that uniformity as the prerequisite of the organization of the entire country as a single unified market. Congress, as custodian of the public welfare, is due to weigh the issue not for its effect upon industry but in relation to the common good. Indeterminate Congressmen conceive themselves between two fires. On one side, the danger of price manipulation; on the other, the risk of curtailment of merchandise distribution or selection in fields open to price raiders.

WALDON FAWCETT.

#### Recommendation of the Committee on Architectural Harmony

Mr. Simeon B. Eisendrath, architect, New York, has had a first award conferred on him by the Broad Street Association, Newark, N. J., for the artistic qualities of the altered building, Landay Hall, 726 Broad Street, of which an illustration appears on Page 589. The award was made on the recommendation of the Committee on Architectural Harmony.

#### More Architects and Engineers Needed for Public Buildings

It is announced by the United States Civil Service Commission that the bill providing for a \$165,000,000 public buildings program has passed the House and the Senate with certain differences which are now being discussed in conference. There is every reason to believe that the bill will become a law before the present session of Congress ends and that an appropriation will be made to cover the first year's expenditures of the five-year program.

The bill provides for new construction work amounting to \$100,000,000 outside the District of Columbia and \$50,000,000 in the District of Columbia. It includes \$15,000,000 to complete the unfinished portion of a building program ordered in 1913.

The Civil Service Commission has extended until June 30 the date for the close of the receipt of applications for positions of architects, associate architects, assistant architects,

and associate and assistant architectural, mechanical, and structural engineers in connection with this work.

The age limit for all these positions has been raised from 45 to 50 years.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the Secretary of the United States Civil Service Board at the post office or customhouse in any city.

#### The Producers' Research Council Hold Their Annual Meeting

The Producers' Research Council, affiliated with The American Institute of Architects, held their third annual meeting at the Washington Hotel, Washington, D. C., on Tuesday, May 4th, 1926, which was a pronounced success as regards the attendance of members, the number of visitors present and the work which was accomplished.

The opening address was made by Mr. D. Everett Waid during which he requested that two members be appointed to act with a Joint Committee representing the Directors of the American Institute of Architects, the Journal, and Mr. Dunning, Technical Director of the Scientific Research Department, to study problems common to those activities of the Institute of Architects in which certain interlocking lines of work exist.

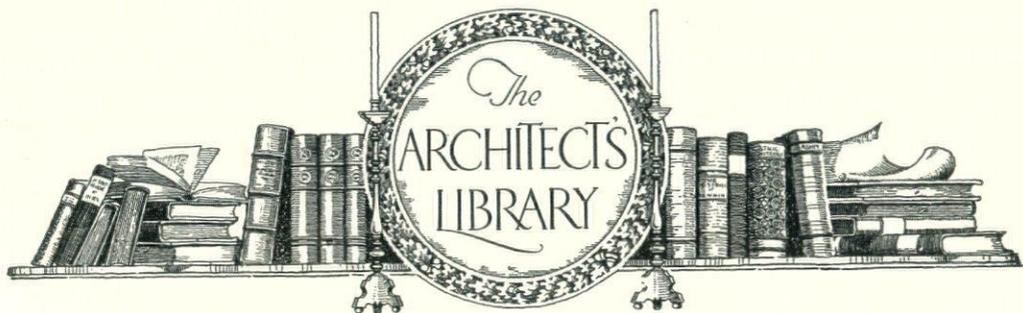
Addresses were also given by Mr. Emery Stanford Hall, Mr. N. Max Dunning, Mr. Sullivan W. Jones, Mr. D. Knickerbacker Boyd, Mr. H. B. Wheelock and others. Mr. Dunning drew attention to the educational program of the Council, covering motion picture films and lectures which, he thought, should be of the greatest benefit to architects in making them better acquainted with materials, their manufacture and uses.

#### Appointment of Successor to the Late Prof. A. D. Hamlin

Announcement is made of the appointment of Prof. Joseph Hudnut, head of the School of Architecture in the University of Virginia, to succeed the late Prof. A. D. Hamlin as professor of the history of architecture in Columbia University, New York.

A graduate of Columbia with the degree of master of science in architecture, Prof. Hudnut was for four years in charge of the Department of Architecture at Alabama Polytechnic Institute and in 1923 joined the faculty of architecture at Virginia.

While at Columbia he was the winner of the Alumni Medal in architecture.



## ROMAN ARCHITECTURE AND ITS PRINCIPLES OF CONSTRUCTION UNDER THE EMPIRE\*

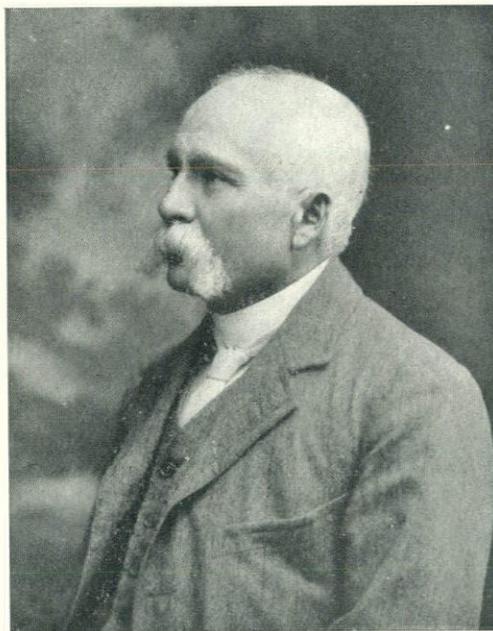
Mr. Rivoira says in his Preface that he has written here in continuation of Vitruvius' *On Architecture*, "a book which still enjoys a vigorous life and will continue to do so until the last invasion of barbarism has destroyed the last copy." One is reminded of the chapter in Sir Thomas G. Jackson's book "Architecture," reviewed in the March, 1926, issue of *The Architectural Record*, in which the discovery of the manuscript of Vitruvius is pronounced an unqualified disaster to architecture. Two learned and distinguished historians of the same subject could hardly differ more signally.

Both Jackson and Rivoira are distinctly nationalistic. Sir Thomas claims more for English architecture than is usually granted and for Mr. Rivoira all good things are Italian and salvation is of Rome. Italian chauvinism and its modern aggressiveness is no doubt a product of late Italian history from the *Risorgimento* down. Newly born

patriotism is self conscious and self assertive, which in the lapse of time becomes ingrained and subterranean. But in philosopher-critics like Croce and in archeologists like Rivoira one feels such assertive nationalism as an element somewhat intrusive. One even suspects the soundness of arguments which echo its accents. It disturbs the tranquil trust which one desires to have in the unbiased reactions of archeology and philosophy.

Rivoira's "Architettura Lombarda" appeared in 1901-02; his "Architettura Musulmana" in 1914; the English translations in 1910 and 1918 respectively. He died in 1919, and his "Architettura Romana" came out in 1921. His work is all bound together by an antecedent theory of a Roman or western origin as the principle factor in the history of Imperial and Christian art; more specifically that "the Lombardic vaulted basilica

on the one hand depended on the principles of construction discovered and practised by the architects of Imperial Rome, and on the other hand was the starting point in an evolution of which the vaulted Gothic cathedral was the climax." This was the thesis of his "Lombardic Architecture," and his "Moslem Architecture" was supplementary. In accordance with his theory that Rome was



Portrait of the author of *Roman Architecture and Its Principles of Construction Under the Empire*

\* *Roman Architecture and Its Principles of Construction Under the Empire, with an Appendix on the Evolution of the Dome up to the XVIIth Century.* By R. T. Rivoira. Translated by G. McN. Rushforth. Oxford University Press. Price \$35.00.

the centre which dominated all the later architecture of the Mediterranean countries, it was necessary to trace the effects in the Arabic and Moslem world, and also in the outlying Christian countries, Armenia and Spain, which were in contact with that world.

These works were not complete histories of Lombardic or Moslem architecture but studies of origins with a view to proving that those origins were altogether Roman. It remained to treat the foundations of it all, Roman architecture itself, and its development to the end of the Western Empire.

There appears to be always in the background of Rivoira's mind a conception of Italy as the heir of Imperial Rome, an intention to be of archeological service to his country, not wholly scientific, perhaps. At any rate archeology in the service of any doctrine is liable to exaggerate and ignore, and is certain to be met with suspicion. Historians of architecture do not generally agree with the exclusively Roman origin of Gothic via Lombardic; or that that style was "*erroneously*" described as Gothic which was "born in the lands north of the Alps when the Islamic pointed arch system was grafted on to the Lombard basilica." Gothic is hardly a descriptive word anyway. It is a utility word, which means to say—and does say sufficiently—that the thing was not Roman, that it represented a climate and racial temperament which were northern and not Italian. The Islandic pointed arch system was grafted onto the Lombard basilica, but they did not produce "Gothic" in Italy. It was born north of the Alps of more ingredients than these, of the work of architects at least as original as those of Imperial Rome. The whole Mediterranean and adjacent world was poured into the Empire and poured out again, but when one attempts to analyze such cultural Niagaras, it comes to little but following streaks of foam and driftwood. A doctrine is but a cockle shell boat for navigation there.

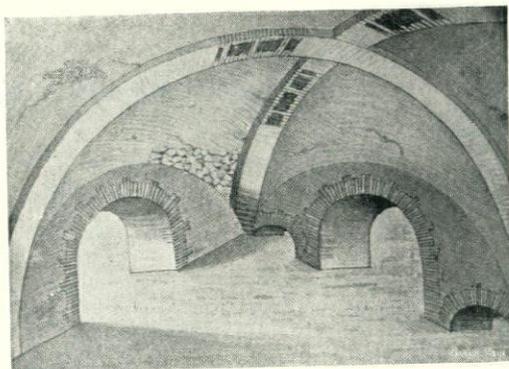
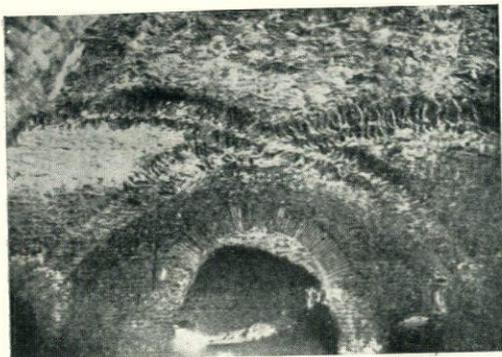
But all historians of architecture recognize Rivoira's immense labor and learning. His Roman architecture is not a book for the general reader. It is a detailed study of brick work and tile and concrete, in hundreds of ruinous buildings. His knowledge of Roman history is as minute and accurate as his knowledge of Roman building, and both go side by side. He measures everything, condenses into a paragraph all accessible information on each tomb and tower, substructure

and cemetery wall, and gives his own judgment as concisely. He follows the changes in Roman architecture from reign to reign, from the end of the republic to the successors of Constantine, and closes with an appendix on domes even down to Sir Christopher Wren's dome of St. Paul's.

Rivoira is distinctly "sniffy" about the domes of St. Sophia and St. Paul's, and temperately warm in commendation of the Cathedral of Florence, while his admiration of St. Peter's dome—"this masterpiece of modern architecture"—is unlimited. It is not for laymen to quarrel with authority. But layman and professional have long found St. Peter's, considering its lavish immensity, somewhat of a problem in ineffectiveness. I have never seen St. Sophia, but the London dome heaving dimly in its murky atmosphere, and the Florentine with its clean sweeping lines in the setting of ambient hills, have often given me a sense of rightness and satisfaction; whereas the only satisfaction obtainable from St. Peter's dome seemed to be from miles away across the Campagna.

In seeking to make some connection between one's recollections and Rivoira's judgments in this matter, it only occurs that St. Peter's is distinctly more imperially Roman in the look of it than the other three. Reactions to the "imperially Roman" are various. You may feel it heavy, insensitive, if not brutal; or you may feel it massive, superb, in fact, imperial; doubtless it is all these. My own reaction from Rivoira's praise of the dome of St. Peter's is that he finds it greatest because he finds it most Roman.

Roman state architects were military engineers as well as civil architects. The dome is even more a problem of engineering than of aesthetics, and its Roman development, if not its origin, would naturally have something to do with the peculiar training of Roman state architects. One presumes that Rivoira is right in doubting whether they got their training in Athens, and in attributing more importance to the fact that they followed the legions into the field, and were called upon to construct garrison towns and frontier cities. The same men made the siege works, roads, bridges, drains, basilicas, palaces, tombs, theatres and public baths. They were for the most part Italians, not Greeks. "The architectural styles of the two peoples even in the time of Augustus were fundamentally distinct.—Greek architecture

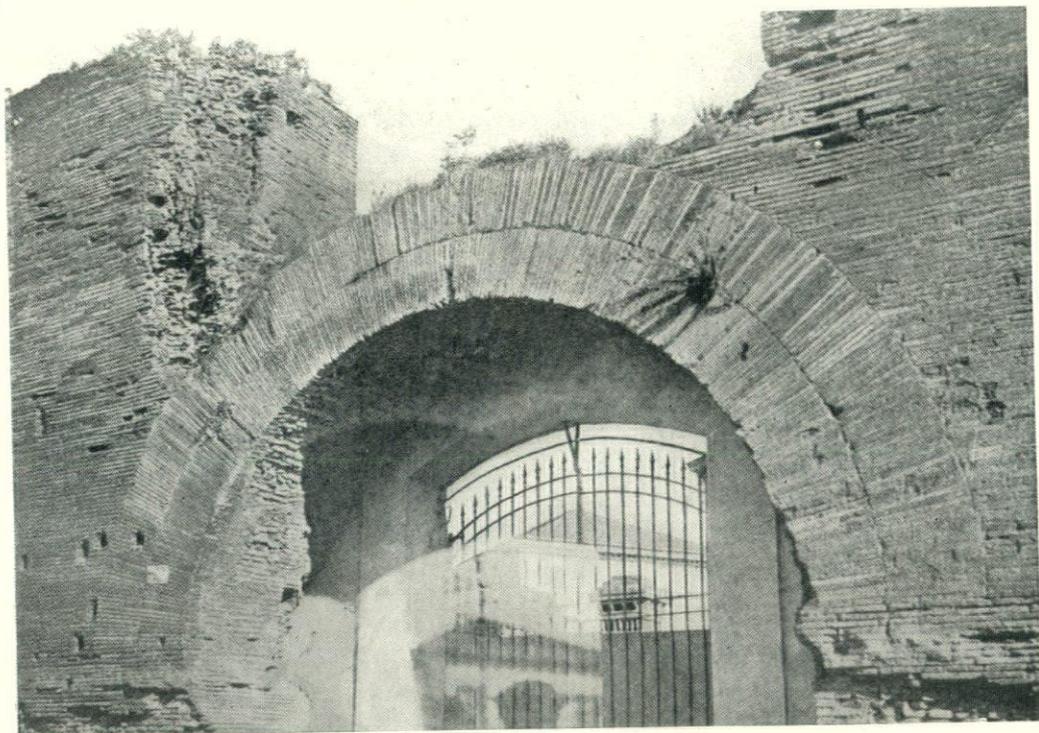


Two illustrations from *Roman Architecture and Its Principles of Construction Under the Empire* descriptive of ribbed cross-vaulting

was artistic and decorative, Roman architecture practical, dignified, solid."

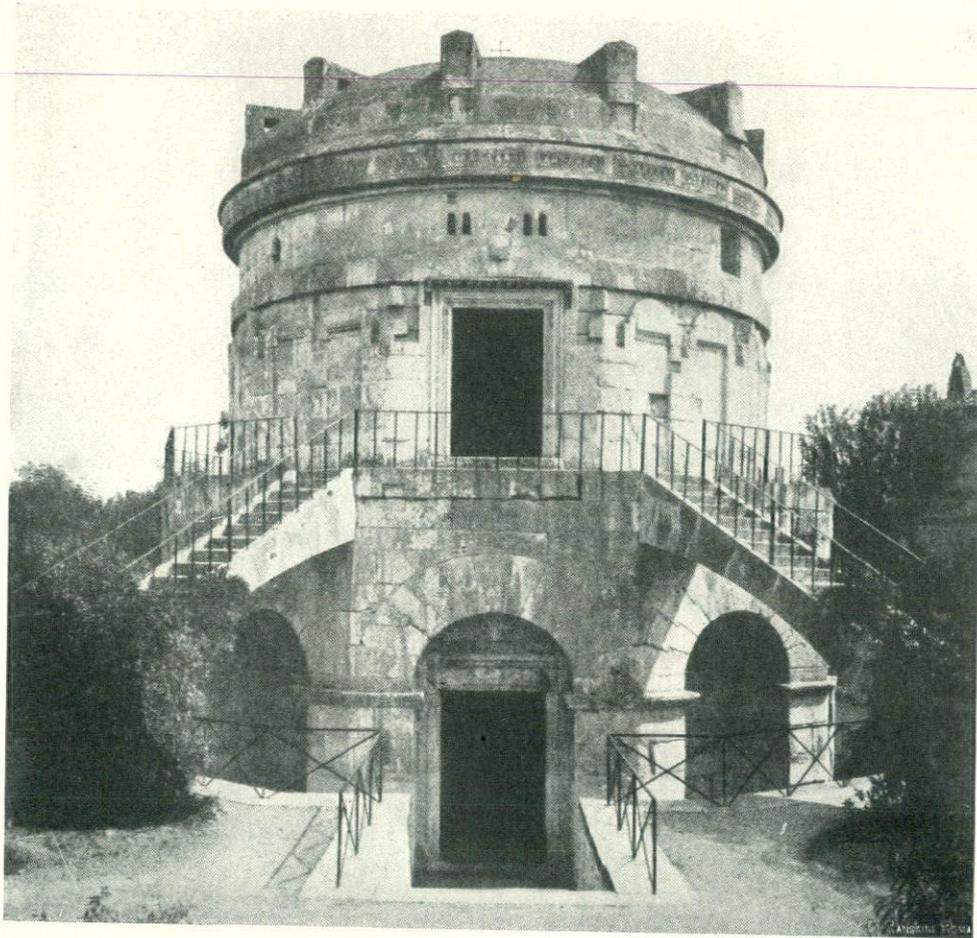
For the modern Italian or Greek to call himself Roman or Greek in a significant historic sense, seems little but a gesture. Innumerable nationalities and races of all kinds have come and gone in Italy. The old

Roman blood had disappeared before the empire ended. The only unbroken continuities pertinent to this connection are time and place and the continuing influence of enduring buildings. But if it is to national pride, as much as, if not more than to motives purely aesthetic and historical, that we owe



One of the Arcus Caclimontani

Illustration from *Roman Architecture and Its Principles of Construction Under the Empire*



Mausoleum of Theodoric at Ravenna  
Illustration from *Roman Architecture and Its Principles of Construction Under the Empire*

the patient and invaluable labor of Mr. Rivoira, still, a debt is a debt—and Mr. Rivoira is a great scholar.

ARTHUR W. COLTON.

**Masters of Architecture, Ange-Jacques Gabriel, 1698-1782**, by H. Bartle Cox, under the general editorship of Stanley C. Ramsey. New York: Charles Scribner's Sons, 1926. 1st Ed., 32 pp. 34 plates. 7½ x 10 in. Boards. \$2.50.

"Ange-Jacques Gabriel," says Mr. Cox, "is universally acclaimed as one of the greatets of any country." Born in the reign of Louis XIV, he died in that of Louis XVI, and was the *Premier Architecte de Louis XV*. Special interest attaches to his plans and designs for the Palace of Versailles, the Pavillon François and the Petit Trianon.

**The English Inn Past and Present**, by Harold Donaldson Eberlein, B.A., and A. E. Richardson, F.S.A. Philadelphia: J. B. Lippincott Co., 1926. 1st Ed. xi. 308 pp. Col-

ored frontispiece, 144 illustrations. 7 x 10 in. Cloth, \$7.50.

Here is a volume of a fine old flavor. It reconstructs the pageantry of English social life in every kind of inn setting, from mediæval to modern, with a study of inn signs and architectural features. It has been illustrated with rare appreciation from old bills and contemporary prints, from rollicking drawings of Rowlandson and Hogarth, with sketches and excellent photographs. It makes its appeal to the lover of the picturesque, to the architect, the lover of England and old sporting life. As a repository of other times and customs, an index to local legends, historical drama and the human tide that has flowed beneath its stroked rafters, nothing surpasses the old English inn. The authors have found it also a store of architectural tradition.

**Cathedral Cities of England and Wales**, by J. H. Wade, M.A. New York: Robert M. McBride & Co., 1926. 1st Ed. xii. 293 pp. 3½ x 5½ in. Cloth. Little Guides Series, \$2.50.

One of a series of detailed guides to various sections of England and the Continent, including some of the most interesting places visited by the traveler.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted.]

**"Beauty Out-o'-Doors."** A landscape service book of plant life and its planting out of doors. Descriptions, particulars and prices of plants. Griffing Nurseries, Beaumont, Texas.  $7\frac{1}{2}$  x  $10\frac{1}{2}$  in. 48 pp. Ill.

**"The Modern Window for Schools."** A. I. A. 27-c-1. Safe and economical cleaning, ideal ventilation, weathertightness. Folder issued by The Williams Pivot Sash Co., East 37th St., at Perkins Ave., Cleveland, Ohio.  $3\frac{1}{4}$  x  $6\frac{1}{4}$  in. Ill.

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scriptions of Atlantic Terra Cotta used in Japanese buildings. Atlantic Terra Cotta Co., 350 Madison Avenue, New York City. 8½ x 11 in. 16 pp.

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**Roof Trusses.** Pamphlet A. I. A. File No. 13. Jan. 1926. Advantages and adaptability of Massillon Curved Roof Trusses with instructive diagrams and figures on total safe loadings in pounds per square foot, uniformly distributed. The Masillon Steel Joist Co., 10th & Belden N. E., Canton, Ohio. 8½ x 11 in. 8 pp. Ill.

**Metal Laths.** Pamphlet A. I. A. File No. 20 B 1. Jan. 1926. Full description and particulars of various kinds of laths. The Massillon Steel Joist Co., 10th & Belden N. E., Canton, Ohio. 8½ x 11 in. 8 pp. Ill.

**Condulets for Grounding Service Wire and Conduit System.** Bulletin No. 2085. Full details of size, capacity, etc. Crouse-Hinds Co., Syracuse, N. Y. 8 x 10½ in. 4pp. Ill.

**"Safety 'Arktite' Plugs and Receptacles, Interlocking Switches and Plugs, Safety Hand Lamps."** Bulletin No. 2086. Details of construction, advantages and characteristics. Crouse-Hinds Co., Syracuse, N. Y. 8 x 10½ in. 8 pp. Ill.

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